

Archives

MT

4

.B7


N33

1881/82-

1882/83

11.

12.



Digitized by the Internet Archive
in 2015

<https://archive.org/details/calendar1881newe>

1881.

CALENDAR

1882.

NEW ENGLAND



CONSERVATORY OF MUSIC

— AND —

COLLEGE OF MUSIC

— OR —

BOSTON,

→ * Boston University. * ←

MASS.

Commonwealth of Massachusetts.

In the Year One Thousand Eight Hundred and Seventy.

AN ACT TO INCORPORATE THE NEW ENGLAND CONSERVATORY OF MUSIC.

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows:—

SECTION 1. Eben Tourjée, L. Franklin Snow, Richard W. Husted, their associates and successors, are hereby made a corporation* by the name of the New England Conservatory of Music, to be located in Boston, for the purpose of promoting the study and practice of music and culture therein, by the establishment of a School of Musical Science, and by other suitable means; with all the powers and privileges, and subject to all the duties, liabilities, and restrictions set forth in all General Laws which now are or may hereafter be in force in this Commonwealth, applicable to such corporations.

SECTION 2. Said corporation may hold for its purposes real or personal estate to an amount not exceeding one hundred thousand dollars.

SECTION 3. This Act shall take effect upon its passage.

HOUSE OF REPRESENTATIVES, March 16, 1870.

Passed to be enacted,

HARVEY JEWELL, *Speaker.*

IN SENATE, March 18, 1870.

Passed to be enacted,

H. H. COOLIDGE, *President.*

MARCH 19, 1870.

Approved,

WILLIAM CLAFLIN, *Governor.*

SECRETARY'S DEPARTMENT, BOSTON, March 24, 1870.

I certify the foregoing to be a true copy of the original act.

OLIVER WARNER,

Secretary of the Commonwealth.

* The corporation numbers twelve.

NEW ENGLAND
CONSERVATORY OF MUSIC

AND

College of Music of Boston University,

MUSIC HALL,

BOSTON, MASSACHUSETTS.

CALENDAR.

1881-1882.

Copyright, E. TOURJÉE.



MT
4
B7
N33

Contents.

NEW ENGLAND CONSERVATORY OF MUSIC.

Act of Incorporation	ii	Other Advantages	38
Admission and Classification	27	Piano-Forte	9
Alumni Association of the New Eng- land Conservatory	42	Recitations	23
Art of Conducting	22	Roll of Honor	43
Artists' Vocal Course	17	School of Elocution and Dramatic Art	26
Board of Instruction	5	Dramatic Art	26
Board and Rooms	34	Elocution	26
Branches Taught	9	Lyric Art and Opera	26
Bureau	29	Rhetorical Oratory	26
Calendar	42	Vocal Technique	26
Church Music	21	Singing at Sight and Elementary In- struction	19
Class System, The	8	Shall we go Abroad?	34
Classification	27	Sheet Music Department	38
Composition	15	Society	40
Concerts, Conservatory	28	Students' Social Union	43
Concerts, Symphony	15	Theory	15
Diplomas and Certificates	34	Tonic Sol-Fa	20
English Branches	24	Trustees	3
Evening Singing Classes	20	Tuition	32
Examination	27 and 33	Tuning Department	22
General Exercises	31	Vacations and Holidays	42
General Information	40	Violin	12
German Lied	18	Visitors	3
Graduation	33	Vocal Music in Public Schools	18
Grand Musical Discoveries	37	Voice	16
Harmony and Composition	15	What Branches of Music Shall I Study?	24
Lectures and Analyses	29	Boston University, College of	
Libraries, Reading-Rooms, etc. . . .	31	Music	44
Location	30	Admission	45
Modern Languages	25	Calendar	48
Musical Cabinet	39	Charges	47
New England Conservatory of Music	7	Courses of Instruction	45
Officers	4	Graduation and Degrees	47
Orchestral and Band Instruments . .	13	Pecuniary Aid	47
Organ	11	University Privileges	46

Trustees.

HON. HENRY BALDWIN.

ABNER I. BENYON, Esq.

LUCIUS A. CHASE, Esq.

WILLIAM R. CLARK, D.D.

GEORGE R. EAGER, Esq.

LUMAN T. JEFTS, Esq.

EBEN TOURJÉE, Mus. D.

ALONZO S. WEED, Esq.

LEONARD WHITNEY, Esq.

PROF. CARL ZERRAHN.

Visitors.

HON. THOMAS W. BICKNELL.

HON. JOHN W. DICKINSON.

LEWIS T. DOWNES, A. M.

DANIEL B. HAGAR, Ph. D.

H. L. HIGGINSON, Esq.

JULIA WARD HOWE.

CHARLES H. MORSE, Mus. Bac.

HON. HENRY K. OLIVER.

HON. J. D. PHILBRICK, LL. D.

ADELAIDE PHILLIPPS.

G. J. STOECKEL, Mus. Doc.

S. P. TUCKERMAN, Mus. Doc.

J. BAXTER UPHAM, M. D.

Officers.

EBEN TOURJÉE *Director of Conservatory.*

LUCIUS A. CHASE *Secretary.*

The following assistants are associated in the various business departments of the Conservatory : —

OSSIAN E. MILLS.

Accountant.

MIRIAM B. SWETT.

THOS. P. FENNER.

EMMA L. ADAMS.

SAM'L C. OSBORNE.

WM. F. WELLMAN, JR.

Manager of Sheet Music Department.

LEANDER SOULE.

IRWIN BUELL HIGLEY.

JENNIE M. STONE.

FRANK A. PORTER.

Board of Instruction.

CHARLES N. ALLEN, *Violin.*

VINCENT AKEROYD, *Alto Horn.*

WILLIAM F. APTHORP,

Lecturer, Piano, and Harmony.

DEAN BABBITT, *English Branches.*

E. M. BAGLEY, *Cornet.*

D. BATCHELLOR, *Tonic Sol-fa Method.*

THEODORE BECHER, *Bassoon.*

OTTO BENDIX, *Piano.*

HARRY BENSON,

Voice, Sight-Singing, and Tonic Sol-fa.

Miss ETTA L. BURNS, *Elocution.*

JOHN D. BUCKINGHAM, *Piano.*

G. W. CHADWICK,

Lecturer, Harmony, and Composition.

J. B. CLAUS,

Orchestrai and Band Instruments.

C. GOODWIN CLARK, *Music in Schools.*

AUGUST DAMM, *Piccolo.*

J. D'ANGUERA, *Harp.*

GUSTAV DANNREUTHER, *Violin.*

W. H. DANIELL, *Lecturer and Voice.*

A. L. DE RIBAS, *Oboe.*

ALFRED DE SÈVE, *Violin.*

GEORGE T. DIPPOLD,

Modern Languages.

C. ROY DIT DES JARDINS,

Dramatic Action.

HENRY M. DUNHAM, *Organ and Piano.*

JULIUS E. EICHLER, *Cornet.*

LOUIS C. ELSON, *Lecturer and Voice.*

PAUL ELTZ, *Bassoon.*

STEPHEN A. EMERY,

Lecturer, Harmony, Piano, and Theory.

THOMAS P. FENNER, *Voice and Piano.*

Miss SARAH C. FISHER, *Voice.*

WULF FRIES, *Violoncello.*

ARMAND GUÿS,

Lecturer, French, and Italian.

F. W. HALE, *Tuning and Acoustics.*

HENRY C. HARDEN, *Music in Schools.*

HERMAN HARTMANN, *Violin.*

HENRY E. HOLT, *Music in Schools.*

J. H. HOWE, *Piano and Harmony.*

SAMUEL R. KELLEY,
Lecturer, Elocution, and Dramatic Action.

A. W. KEENE, *Voice and Sight-Reading.*

ADOLPH KIELBLOCK,
Lecturer and Piano.

JACOB F. KRAUSS,
Ancient and German Languages.

B. J. LANG, *Piano.*

F. H. LEWIS, *Piano.*

LOUIS LIPPOLDT, *French Horn.*

MRS. A. C. MAGGI, *French and Italian.*

JOHN C. MULLALY, *Violin.*

THOMAS O. MULLALY, *Violin.*

JOHN O'NEILL, *Lecturer and Voice.*

MRS. JOHN O'NEILL, *Voice.*

MRS. S. C. OSBORNE, *Voice.*

JAMES C. D. PARKER, *Piano.*

WILLIAM RIETZEL, *Saxophone.*

ALFRED RIGG,
Euphonium, Baritone, and Trombone.

AUGUST REGESTEIN, *Tuba.*

E. SCHORMANN, *French Horn.*

FRED. W. SCHLIMPER, *Flute.*

HENRY D. SIMPSON,
Tympani and Drums.

AUGUST STEIN, *Contra Basso.*

GEORGE W. STEWART, *Tenor Horn.*

JOSEPH STEWART, *Tonic Sol-fa.*

CARL SUCK, *Piano.*

GEORGE F. SUCK, *Violin and Piano.*

ALLEN W. SWAN, *Piano and Organ.*

J. B. TORRICELLI, *Spanish and Italian.*

EBEN TOURJÉE,
Lecturer and Director of Conservatory.

ALFRED D. TURNER, *Piano.*

J. HARRY WHEELER,
Lecturer and Voice.

LYMAN W. WHEELER, *Voice.*

O. A. WHITMORE, *Clarinet.*

SAMUEL B. WHITNEY,
Organ and Church Music.

CHARLES H. WHITTIER,
Piano and Organ.

CARL ZERRAHN,
Voice, Harmony, and Art of Conducting.

New England Conservatory of Music.

THE Conservatory of Music is now so established a fact in France, Germany, Belgium, England, and America, that scarcely any definition of its scope is requisite. It is to music what a college of liberal arts or the university is to education in general, and among certain European nations it is formally recognized by the government with the same liberality that is accorded to other institutions of learning. The great tone-masters, Mendelssohn, David, Joachim, and others that might be named, have earnestly labored to give to musical education the benefit of the advantages of a class system of instruction ; for by this plan they secured to the scholar of average means the services of better teachers and more thorough training than they could otherwise afford, and the general student, instead of pursuing his study amid the solitude and disheartening atmosphere of his own room, was brought in contact with congenial minds, and kept abreast with all the musical influences, literature, and progress of his day. The very atmosphere of a college is favorable to learning. The crowd of students bent on one pursuit ; the eminent teachers ; the class-rooms ; the costly and curious apparatus ; the library, and daily drill,—all conspire to make study interesting. The Conservatory groups all these advantages around musical instruction. The system that is so beneficial to the study of mathematics, and the higher branches of learning, has been found equally serviceable in attaining a high musical education.

TWENTY-FIVE YEARS have now elapsed since the Director inaugurated the Conservatory system of musical instruction in New England. Beginning in a comparatively small way, as a School of Music, it soon developed into a Musical Institute, and in the year 1867 expanded into a full-grown and well-appointed Conservatory, on the same basis and offering the same advantages as those which have existed in Europe under the patronage of

the governments, or have been founded by the great composers. The Director's critical personal examination of the most celebrated Music Schools in Europe, and his long experience in conducting the above institution, enable him to employ the most valuable methods, his sole aim being to broaden the area of musical culture in this country, by furnishing the instruction of the best masters, with the greatest number of collateral advantages, at the lowest possible cost to pupils.

The Director remembers with pardonable pride that more than 26,000 pupils have availed themselves of its advantages, many of whom are now prominent members of the musical profession ; and the New England Conservatory is now known as the largest Musical School in the world.

THE CLASS SYSTEM.

Music is taught in the Conservatory as the sciences are taught in the schools and colleges. Experience has proved this to be the only and true way of bestowing a musical education. Thousands who are passing through colleges and professional schools would never have been educated if obliged to secure a first-class private tutor. The same is true of musical instruction. Hundreds can pay \$15 a quarter where fifteen could pay \$100. The economy of the class system, as employed in the German and Italian schools, is placed by the Conservatory at the service of its patrons. All that recommends it in schools of learning recommends it in schools of music. It is adopted not simply because it is the cheapest, but *because it is the best*. Each pupil has the benefit of the entire hour. Instruction to one is instruction to all ; the benefit of the practice, the correction, or the explanation, is enjoyed by all ; the illustration, the criticism, the approval, all can see and hear ; shyness, that bane of young performers, is cured or abated ; freedom and ease, those charms of social and domestic circles, are secured. Pupils taught in the presence of pupils, performing difficult music, and hearing it performed in class, become familiar with their own voices, get rid of awkwardness, and secure grace and ease. The power of emulation is also fully developed in the class, as ability is matched with ability, mind comes in contact with mind, and intellect is sharpened by intellect.

Class teaching is a specialty at the New England Conservatory ; and while the merits of private instruction are by no means ignored, it is still claimed that the class system possesses certain very important advantages

of its own. Mendelssohn, the founder of the celebrated Leipzig Conservatory, and whose judgment in musical matters none will question, says : “ An institution such as the Conservatory has this advantage over the private instruction of the individual, that by the participation of several in the same lessons and in the same studies, a true musical feeling is awakened and kept fresh among the pupils ; it promotes industry, and spurs on to emulation ; it is a preservative against one-sidedness of education and taste,—a tendency against which every artist, even in the student years, should be upon his guard.”

BRANCHES TAUGHT.

Instruction is given on the

Piano-Forte, Organ, Violin, Flute,
and other Orchestral and Band
Instruments ;

In Notation, Formation, and Culti-
vation of the Voice, and

Solo Singing, Italian, German, and
English,

Singing at Sight,

Part Singing,

Dramatic Action in Singing,

Lyric Art and Opera,

Ensemble Playing,

Harmony, Counterpoint, and Fugue,

Art of Teaching Vocal Music in
Public Schools,

Tuning and Acoustics,

Art of Conducting,

Musical Theory,

Normal Instruction,

Tonic Sol-Fa Method,

Church Music,

Oratorio and Chorus Practice,

German, French, and Italian Lan-
guages,

Elocution and Oratory,

Common and Higher English
Branches, and, through connect-
ing Institutions, all branches of
the High School and Collegiate
Curricula.

The Piano-Forte.

The list of efficient teachers of the Piano-Forte connected with this Conservatory is a sufficient guarantee of competent instruction. The course is divided into five grades. It embraces as many of the principal works of the masters as it is possible to study thoroughly with a correct execution and interpretation in the time necessary for the completion of the course. Soloists for the Conservatory symphony concerts are chosen from the fifth grade.

Hence the Piano students enjoy all the privileges possible to be obtained in any foreign Conservatory.

In order to graduate as a soloist a student must be able to give, during the last year's study, at least one piano recital from the works of the masters. Those who are qualified may enjoy the privilege of solo and *ensemble* playing at the weekly recitals in Conservatory Hall. (See *ensemble* playing, Violin School, page 12). These concerts have become more popular than ever during the past year, and the arrangements which have been made for the future cannot fail to make them even more attractive and profitable to all the students of the Conservatory.

The standard of instruction for Piano having been raised since the compilation of the "New England Conservatory Method," this work is now used principally in the first and second grades, together with selections from Clementi, Krause, Schumann, and Mendelssohn, which, with selections from Kohler, Bertini, Heller, Loeschhorn, Plaidy, Czerny, Haydn, Moscheles, Eschmann, Mozart and others, are made the basis of instruction in the third grade. The studies and compositions of Cramer, Moscheles, Clementi, Mayer, Chopin, Bach, Liszt, Raff, Rubinstein, Schumann, Beethoven, Brahms, Mendelssohn, Henselt and others, form the basis of instruction in the fourth and fifth grades.

In the study of the Piano the pupil is required to pursue the most thorough modern system of technical training practicable in the number of years embraced in the course. It is the special aim of this Conservatory to so educate its students that when they graduate they shall be fully prepared to enter by themselves upon the higher course of artistic development. Piano recitals by eminent Pianists are of almost daily occurrence during the musical season in Boston. These are of great value to students of the Piano.

All Piano pupils will be expected to practise at least the following number of hours per day in the different grades, viz. : 1st grade, $1\frac{1}{2}$ hours ; 2d grade, 2 hours ; 3d grade, 3 hours ; 4th and 5th grades, 4 hours. The time to be divided on Scales, Studies, and Pieces, as the teacher may direct.

At graduation, pupils will be presented with the classified list of studies used at the Conservatory.

The Organ.

The New England Conservatory of Music affords its Organ pupils a complete course of instruction, in which particular attention is given : —

- 1st. To a systematic study of obligato pedal playing.
- 2d. To a knowledge of harmony and counterpoint.
- 3d. To the art of accompanying, embracing, in the third and fourth grades, the study of the standard masses and oratorios.
- 4th. To the art of improvising.
- 5th. To concert music, with special reference to the works of Seb. Bach and Mendelssohn, and arrangements from the scores of the great masters, by W. T. Best.

In a word, *all* branches of study are given to the pupil, who is thus enabled to form a style of performance fitting to the grand and noble character of the instrument.

A knowledge of Harmony and Counterpoint is considered an indispensable auxiliary to successful organ study, and the former should be taken up from the beginning.

Students are advised not to begin the study of the organ until they are able to play with proper phrasing and execution Heller's Piano Studies, op. 47.

To furnish every facility for acquiring a mastery of all kinds of Organ music, a large three-manual pipe organ, with two and a half octaves of pedals and an ample variety of registers in each manual, has been constructed by the celebrated firm of Messrs E. and G. G. Hook & Hastings, and placed in the hall of the Conservatory for the use of its classes. Also a new two-manual pipe organ, has been built by Mr. Geo. H. Ryder, and is now being set up in the Conservatory, making nine organs now in constant use in this institution by the students ; and those who are sufficiently advanced receive instruction on the Great Organ in the Music Hall, and have the opportunity of playing at the public concerts given there.

Such facilities for practice in the same building are not furnished elsewhere, in this or any other country.

Frequent recitals, by eminent organists, are given to the pupils upon the Conservatory organ, and also upon the Great Organs in Boston.

These are designed to afford an opportunity of listening to the best, and,

in many respects the greatest music of *all schools* and *all styles*, from Bach to Wagner.

The London *Choir* speaks as follows of the organ department of the Conservatory: "In the New England Conservatory of Music, not only are the ordinary branches of musical instruction well cared for, under the direction of Dr. Tourjée, but the organ recitals are so arranged as to provide illustrations of all classes of music for the instrument. In this respect the American Music School is far in advance of our own Academy, and, indeed, of every English educational institution."

The Violin.

The growing interest in the art of Violin playing manifested throughout the country of late years, and the increased demand for thorough instruction in the technique of this instrument, has induced the management of the Conservatory to give special attention to increasing the facilities of this department, and to this end has secured the services of an efficient corps of professors, including the best of resident players, consisting of Chas. N. Allen, Gustav Dannreuther, Alfred De Sève, Herman Hartmann, John Mullaly, Thos. O. Mullaly, Geo. F. Suck. These are men of large experience as teachers, solo artists, and conductors of orchestras. There is a regular progressive course laid out which is pursued in the Conservatory, consisting of five grades, beginning with the elementary principles of notation, construction, and proper use of the instrument, with easy exercises, studies, and recreations, such as are found in the Violin methods of Campagnoli, Merz, Alard, DeBeriot, Spohr, David, Weiss, and others, Vanhall, Pleyel, Kayser, Mazas, Mayseder, and Ries, passing on through the intermediate grades as laid down in the printed course of the Conservatory.

In connection with this new school of Violin playing, it is intended to form classes for *ensemble* playing, in which the more advanced students in piano playing, as well as those from the Violin classes, will be enabled to study Classical Chamber Music, under the guidance of competent masters, and, from the spirit of emulation which these meetings are calculated and certain to impart to the students taking part in them, they will prove the means of making them familiar with one of the most extensive branches of musical literature. Advanced students will have frequent opportunities of

playing in the recitals and public concerts of the Conservatory, and when sufficiently advanced can join the "Conservatory Symphony Orchestra."

Pupils may secure, at light expense, rare opportunities for attending the numerous orchestral concerts given in the city, such as "The Harvard Symphony," "The Philharmonic," "The Theodore Thomas," and several orchestras performing daily in Boston during the entire season. No finer opportunity is offered in America for pursuing this study than at the New England Conservatory.

In the fifth grade, the easier solos and studies of Corelli, Viotti, Baillot, Rode, Kreutzer, DeBeriot, Mayseder, Kalliwoda, David, Spohr, Fiorillo, and the duets of Romberg, Hauptmann, Spohr, and others, are pursued. Here now the gates are open for the student to become acquainted with the rich field before him in the whole range of our great classical composers, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Bach, etc., and the specialties of violin compositions of Molique, Spohr, Joachim, Paganini, Lysinsky, Vieuxtemps, Ernst, and others.

Violin is taught in classes of four, 1st and 2d grades, \$15; 3d, 4th, and 5th grades, \$20 each per term. Private lessons, when desired, can be arranged for at the office at teachers' regular rates.

Orchestral and Band Instruments.

Heretofore, no opportunity has been afforded in this country for systematic instruction in the organization and training of orchestras and bands. Occasionally, in some of its features, very competent instruction has been given by private teachers. But the opportunities afforded have not been equal to the demands. Special attention is given to this department of the Conservatory, and a complete course of study is laid out for each instrument similar in its methods to those of the celebrated Paris school. Instruction by the most competent professors is given in solo, quartette, orchestral, military, and concerted music, and also in harmony, composition, and all the fundamental principles of orchestration and arrangement of music for reed, orchestral, and military bands, and the grouping of the same. Students may commence the study of any orchestral instrument at any time, either in classes or in private lessons.

The School of Band Music, opened by the New England Conservatory,

will do all in its power to encourage the reinstatement of reed instruments in their proper position in military bands. There is a very prevalent notion that reed instruments are effective only in very large bands. Theory and experience have abundantly proved this to be a mistake. The balance between brass and reed instruments can be preserved with small numbers as well as large. That a well-founded system in the management of military bands is greatly needed cannot be questioned, as the interest in and love for the better class of band music is constantly growing in this country. New organizations of the kind are continually forming, and the demand is great for such instruction as may qualify students to join them. The means for its acquirement, however, have been hitherto wholly inadequate. Private lessons from such instructors as are to be relied upon are very expensive; besides which, the need of the spur of competition, and other manifold advantages of a large school of military music, has been felt, but none such has been opened to the public of the United States.

The system which has produced such exceptionally fine music of this class in France is naturally regarded as a model, it being generally acknowledged that the high standard of excellence in band and military music in that country is due to the invariable rule, that no one shall be admitted to such an organization who has not the certificate of the famous Paris Conservatory.

That such a school of systematic instruction, to prepare students to become thorough band musicians, has been established in connection with the New England Conservatory of Music, cannot fail to meet the approval of every true friend of the art. By this system the pupils will not only be thoroughly grounded in the science of the particular instrument they may elect, but will gain such other general knowledge bearing on the subject as cannot fail to be of incalculable value to them.

Lessons on Orchestral Instruments are given in private, at the teacher's regular rates, prices dependent upon the length of the lesson; one half hour, three quarters of an hour, or hour. Lessons in classes of four, 1st and 2d grades, \$15.00; classes of four, 3d, 4th and 5th grades, \$20.00 per term, twenty lessons, of one hour each.

Harmony and Practical Composition.

This department includes a perfect comprehension of the system of musical notation; the manner in which the major and minor tonalities are related to each other, and the relationship of the different keys or scales; a thorough practical and theoretical knowledge of intervals and the construction of chords, with the artistic laws which regulate melodic and harmonic progressions. Classes are formed both for those who wish to give special attention to this study, and also for the higher branches of musical theory, counterpoint, fugue, form, and instrumentation.

Particular attention is paid to the encouragement of practical composition, and for this purpose prizes are offered for the best original compositions by the students.

An opportunity is also given for the public performance of such works as may be found sufficiently meritorious. In this respect the Conservatory follows the precedent established by the best European Music Schools, in which the most deserving chamber and orchestral music is performed under the pupil's own direction.

The interest already shown in this department of music would seem to warrant the belief that America is soon to possess able composers as well as instrumentalists and vocalists. In addition to the regular classes of the Conservatory, one has been formed, into which pupils may bring their musical compositions of whatever kind, and have them criticized and corrected, and its success is already very encouraging.

COURSE OF STUDY IN THEORY.

This embraces Acoustics, the Tone System, Rhythm, and Tempo, Melody, Thematic Treatment, Musical Form, Musical Instruments, the Compass and Characteristic Effects of the various Instruments, etc., together with the principles underlying the meaning and interpretation of Music. Harmony and Counterpoint are taught as separate studies from the above.

Conservatory Symphony Concerts.

A series of orchestral concerts, to be given in Boston Music Hall by an orchestra of fifty picked musicians, under the direction of the most eminent conductors of the city, is to be established during the season of '81-82.

These concerts will prove of inestimable value to those students of the Conservatory who are pursuing the study of composition, as the most meritorious works composed by them will be performed at the last concert of the year, and a medal awarded to the most deserving work. That piano students may enjoy the same advantages that are accorded in the best European schools, an opportunity will be afforded them to play with the orchestra. All the soloists at these concerts will be chosen from the ranks of the most talented students in the last year of the Conservatory course, and from those of the *College of Music*. Conservatory students will be admitted to all the Symphony Concerts, and pupils in orchestration and conducting, and 5th grade piano pupils to both rehearsals and concerts. The programme will consist of works by Beethoven, Schumann, Haydn, Liszt, Wagner, Saint-Saens, Paine, Dvorak, Goldmark, Svendsen and others.

The Voice.

Probably no department of musical culture is so much neglected as that which relates to the development and training of the voice,—a subject of great importance, as it teaches the correct use of the respiratory organs, whose improper or insufficient employment injuriously affects the general health, and particularly that of the vocal organs, the forcing or straining of which tends directly to bronchitis, laryngitis, inflamed tonsils, the “clergyman’s sore throat,” so prevalent among public speakers, and similar diseases. It is a common opinion that frequent singing, reading aloud, or public speaking is injurious; but the truth is, that an intelligent and scientific use of the voice is the best way to strengthen the vocal organs and enable them to resist the deleterious effects of our humid and variable climate. No people in the world can so ill afford to dispense with vocal training as the Americans, the statistics of whose mortality show that more than 200,000 annually die from diseases of the throat and lungs, a large portion of whom might have prolonged their lives many years had they learned to strengthen the vocal organs by judicious daily exercises. Many voices are seriously injured, many ruined, through the ignorance of persons undertaking to teach vocal training while knowing nothing of the mechanism of the voice or of its capabilities. It is no unusual thing for us to be requested to receive as pupils persons whose voices have been greatly injured or entirely

lost through forcing, mismanagement, or disease ; and though such voices can never fully recover from their injuries, they may, by proper treatment, regain much of their original sweetness and power.

Regardful of the health of our students, the Conservatory has the service of regular physicians, by whom lectures will be frequently given, on throat and lung affections, entirely free of charge.

The practice of singing under a scientific master is calculated to bring about the healthy action and development of muscles which otherwise would have lain dormant.

Instruction in this department includes the study of the union of the registers ; study of the physiology of the vowels and consonants ; study of solfeggi and the application of words to music ; exercises for obtaining agility and flexibility of voice ; thorough exercises in the scales, major and minor ; the chromatic scale and arpeggios ; study of the movements and embellishments suitable to the different styles of singing ; study of English, German, and Italian songs ; cultivation of the voice considered as an organ of æsthetical feeling in art ; study of dramatic expression, and the development of the voice to suit the requirements of the church and public hall before large assemblies, as well as of the parlor. (See Artists' Vocal Course below.)

It is arranged with a view to secure the highest standard of taste, that no pupil shall graduate as a vocalist who has not completed the required courses in theory and in harmony, and become sufficiently qualified to give *alone*, before a public audience, at least one entire programme, made up of standard works, by masters representing the various schools of music.

At graduation pupils will be presented with the classified list of studies for voice training and solo singing.

Artists' Vocal Course.

An Artists' Vocal Course, recently organized, affords every possible advantage of thorough instruction to those wishing to prepare themselves for the concert-room, the oratorios, and the lyric stage. The course embraces three years, and includes private and class lessons in Singing and Cultivation of the Voice, Interpretation of the highest Works of the Masters, Dramatic Action (see page 26), the Italian Language, and Harmony. Admis-

sion to the rehearsals of the best solo, choral, and orchestral performances, are secured to the student, and introduction to the public guaranteed. The fee for the course is \$75 per term.

This course is one which the Conservatory has been pursuing conscientiously under our ablest teachers, who have had unusual experience. They have been quietly doing their work in preparing students for the opera, without the manifestos which have repeatedly been put forth in America. Students educated at this Conservatory pursue the course in voice training, in the Italian Language, Dramatic Art, Lyric Art, and Opera. In several cases our students have distinguished themselves in opera in Italy, the land of operas, the most distinguished teachers speaking very emphatically in commendation of the perfection of their training at the New England Conservatory, and, in several instances, have written, "All that you need is to add to your *répertoire*, as what you have been over is beyond criticism." (Shall we go Abroad? See page 34.)

THE GERMAN LIED.

Although the German system of vocal culture has been superseded by the Italian, the German songs are recognized by musicians all the world over as the embodiment of poetry. As an eminent musician recently expressed himself: "One must learn in Italy to sing the songs of Germany."

Since the death of Mr. Aug. Kreissman, few teachers in America have given their attention to this branch as a specialty. Mr. Carl Zerrahn and Mr. Louis C. Elson give vocal instruction, with especial reference to the songs of such masters as Schubert, Schumann, Franz, Jensen, Reinecke, etc., etc., and lectures on their works are also given each week by Mr. Elson.

An excellent opportunity for students to become acquainted with the noblest forms of modern vocal music.

VOCAL MUSIC IN PUBLIC SCHOOLS.

This branch of musical culture is now favorably engaging the minds of educators, and is rapidly being engrafted upon the curriculum of studies in all our best public schools. Already upwards of eighty cities and towns in Massachusetts alone have adopted it; and although a preparation for this work may be acquired by those who are by nature fitted for it, with really less labor and expenditure of time and means than for the usual duties of

the profession of music, thoroughly qualified teachers are in great demand at very handsome remuneration. Students in this department not only have the benefit of instruction at the Conservatory, but ample opportunities are afforded for examining the practical work in the Boston schools, as taught by Mr. H. E. Holt, which stand confessedly at the head in this branch of study.

A thorough course of study has been carefully prepared, covering the instruction received by pupils in the primary and grammar schools. The first course comprises six grades, and includes the instruction received by pupils in the primary school from five to eight years of age. On completion of this course, students passing a satisfactory examination will receive a certificate of competency to teach it. The second course comprises four grades, covering the instruction received by pupils from eight to twelve years of age in the grammar school. On completion of this course a certificate will likewise be given. Our list of instructors in this department is a guarantee for the thoroughness of the instruction; and through their influence our best efforts will be made to secure situations for competent teachers.

SINGING AT SIGHT AND ELEMENTARY INSTRUCTION.

All pupils, whether of instrumental or vocal music, ought to enter the department of sight singing. The ability to read music at sight lies at the basis of a true musical education.

Very few among the thousands who are studying music are able to read even a plain hymn tune correctly at sight, and it is not unusual to find solo singers who are obliged to have their parts taught to them, having really no knowledge whatever of how the piece should be sung by simply looking at the notes. If the pupil has not acquired the ability to read at sight with facility, however thorough he may become in the theory of music, he must always labor at great disadvantage. By making it the subject of the earliest instruction, all who have ordinary musical talent may soon learn to sing readily by note, and thus save months, if not years, of vexatious and disheartening toil.

In order that no opportunity necessary to the most rapid progress of our pupils may be lacking, free classes in elementary instruction and singing at sight have been maintained, at which the subjects of notation, intervals,

rhythm, technical terms, etc., are fully explained, and a thorough practice in intervals, major, minor, and chromatic scales, and other exercises for learning to read music, is afforded to all the pupils. Through the interest that has thus been awakened in the study, there has come to be much demand for *more special instruction*. Classes have already been formed, and in order that the matter of expense may not deter any who would otherwise be glad to avail themselves of this opportunity, the Director has decided to place the terms at \$10 each in classes of six, and \$15 each in classes of four. The object of these classes will be to enable the pupils to sing any music at sight, but especial attention will be given to the matter of preparing pupils for church situations. That this subject needs special attention, any one who knows of the number of singers with well-trained voices, who fail to obtain situations in church or elsewhere, through their inability to read music, need not be reminded.

The advanced class in sight singing will be devoted principally to the practice of catches, glees, madrigals, and part-songs. The interest of these compositions is generally admitted, but their utility as a means of study is not properly appreciated. *Independence of parts*, so necessary to effective part-singing, is best attained by the thorough practice and study of catches, glees, and madrigals, the matter of light and shade not being neglected; while in part-songs light and shade are the prominent features, independence also receiving due attention.

THE TONIC SOL-FA METHOD.

This system, which has met with such phenomenal success in England, has been taught in the Conservatory for several years with gratifying results. By its use, pupils obtain a more accurate knowledge of the ordinary notation and a better insight into the fundamental principles of music than do those taught in the usual method.

The certificates of the Tonic Sol-Fa College, London, Eng., are granted at the New England Conservatory.

EVENING SINGING CLASSES.

Special evening classes are formed each term for the primary instruction in the elementary principles of singing, which are open to the entire public at a mere nominal charge. These have been largely attended.

CHURCH MUSIC.

An old church ordinance in Germany required that candidates for holy orders should be qualified to pass an examination in church music as well as theology. And since this universal language, suitably employed, may soften the heart, and prepare it for receiving religious impressions, the ministry and church officials of the present day should become acquainted with its capabilities and its relations to divine service. The church should be the Sabbath home of the artist and the amateur, and all should add their talents and abilities toward the completeness of worship.

A large chorus choir, the nucleus of which is a quartette, should support the congregation, and enrich, embellish, and render impressive by appropriate selections the services of the sanctuary. Bach's Passion Music, written for a solo choir and two chorus choirs, with a distinct part for the people, furnishes high authority for this arrangement, which is carried out at the Saint Thomas Church in Leipzig. Mendelssohn organized and conducted the music in the Dome Church, Berlin, on the same plan. The English composers have also given us a *répertoire* of church music worthy of careful study. With the introduction and practice of proper music in the Sunday schools it would not be long before this method could be successfully carried out in nearly every church in the land. In the stirring strains of the masters, Christians could pledge themselves to a common faith, the musical taste of every household would be elevated, and a genial charm spread through the entire social fabric.

A new interest in this important subject has within a few years been awakened in America, and the demand for organists, directors, precentors, and solo singers, *thoroughly educated* in true ecclesiastical music, is continually increasing.

A theoretical and practical course of study is arranged in this department, under the direction of Mr. S. B. Whitney, the accomplished organist and director of music at the Church of the Advent. Instruction is given in solo singing, organization of choirs of all descriptions, and in chorals for the people with the best models of music, the correct style of rendering them, and the proper use of the organ.

Art of Conducting.

Throughout the country there is a demand for musicians competent to organize and conduct choral societies and choirs, orchestras, etc. To this branch of musical study the New England Conservatory pays particular attention, the course being thorough and progressive, and including every detail of the art. Pupils have ample opportunity of learning the use of the *baton*. Under the direction of Mr. Carl Zerrahn, this department has proved one of the most interesting and useful in the Conservatory. Probably no musician in this country is more widely or more favorably known than this distinguished teacher,—for twenty-five years the conductor of the Handel and Haydn Society; also conductor of the Harvard Symphony Concerts; and of the choruses of the Peace Jubilees of 1869 and 1872.

Tuning Department.

The value of a general knowledge of this art, both from a practical and a purely artistic point of view, does not seem to be fully appreciated by the public. Certainly, for every player to be able to keep his own piano in order would not only obviate much annoyance and expense, but would also prevent the inestimable damage done to fineness of ear and musical appreciation (especially with beginners) by the use of ill-tuned instruments: a fact which will readily commend itself to the judgment of any thorough musician. Moreover, the exact and delicate cultivation of ear and of discernment of intervals demanded by this study, would of itself be a sufficient reason for pursuing it, even were there no strictly practical advantage to be derived.

The common notion that it is exceedingly difficult of acquirement—demanding primarily an exceptionally fine ear, is incorrect. The success which has followed its introduction into the Conservatory has fully demonstrated that it is easily within the reach of all who have sufficient natural ability to succeed in any other department.

The reason why so few musicians have a knowledge of tuning has lain hitherto in the difficulty of taking it up in connection with other branches of musical study, it being usually found necessary to obtain a position in a piano factory and serve a long and tedious apprenticeship—a course in most cases impracticable or even impossible.

In view of these facts this department was introduced into the Conservatory, with ample provision for a full and systematic course of instruction embracing two objects : first, to meet the needs of all students of music ; second, the thorough qualification of any who desire to make it a profession.

The course is indicated by the following outline :

I. Rudiments of instrumental music and of harmony.

II. Of acoustics, to include theory of scales, intervals, and temperaments.

III. Of methods of piano-forte and organ (reed and pipe) tuning ; adjustment of temperaments ; practical tuning.

IV. Of all varieties of piano-forte actions ; defects and remedies.

V. Of construction of reed and pipe organs ; defects and remedies.

The mechanical facilities here are entirely adequate. Rooms have been fitted up in connection with the piano-forte ware-rooms of the Conservatory, with special reference to this department, containing instruments for practice, models of actions, tools, acoustic apparatus, etc.; which together with practical work in the ware-room, tuning and repairing department, where pianos are being constantly received for reparation, afford the student abundant opportunities for perfecting himself in every detail ; and in order to secure the utmost possible advantages in this direction, arrangements have been made with manufacturing firms of the city whereby students will be admitted to the factories where the piano and organ will be examined with an instructor in all stages and details of construction.

We desire especially to add that this course is altogether as suitable for ladies as for gentlemen, and that with the improved instruments now in use all mechanical difficulties in the way of piano-forte tuning have been removed, so that as teachers they may at least assume the care of their own and pupils' instruments, or may even follow it professionally, as they are already doing to some extent.

Recitations.

Classes in cultivation of the voice, piano-forte, organ, violin, and other instruments, and in harmony and musical theory, and tuning, receive two lessons a week, of one hour each. The free classes in harmony, general musical instruction, oratorio and church music practice, art of teaching and normal instruction, each meet once a week. The classes in singing at sight meet three times a week.

What Branches of Music Shall I Study?

Students who are preparing to teach music too often confine themselves to a single study, as piano, organ, or voice, without paying any attention whatever to the other branches. As well might a person preparing to teach in the public schools omit arithmetic and geography. The slightest acquaintance with the positions filled by the great majority of music teachers throughout the country will show such preparation greatly defective. There is scarcely one music teacher in a hundred with a good income who confines his efforts to a single branch. It has come to pass that a person is not competent to take charge of the musical department of a seminary or college who is not acquainted with the principal branches of music, and no bureau or professor can heartily and unqualifiedly recommend such a person. Very few schools have pupils enough to warrant them in having special teachers for the piano, voice, harmony, and organ, and any one can see it is not economy to employ two or three special teachers where one competent teacher could do all the work. The case is the same in the community. A teacher who can give instruction in piano, voice, and musical theory will control the field and have double influence in securing pupils, and if he also have a knowledge of the organ he will not only increase his usefulness by assisting the church, but will add largely to his income.

. What branches of music, then, shall we study?

English Branches.

It is generally conceded that the study of music tends to refine the manners and cultivate the taste. At the same time, it is to be regretted that the prevailing impression should be that the concentration of effort necessary to insure the success of students pursuing a musical course precludes all possibility of mental development in other directions. Feeling the necessity of counteracting the evils arising from this erroneous impression, relative to the incompatibility of musical culture and intellectual vigor, the Director of the Conservatory has perfected arrangements which will enable students of the Conservatory to pursue, in connection with their musical course, and without charge, the following studies,—English grammar, rhetoric, literature, reading, spelling, penmanship, arithmetic, algebra, geometry, geography, natural philosophy, geology, botany, physiology, astronomy, history, political

economy, mental science, moral philosophy, and Latin,—through three years. Classes have just been organized in a large number of the above branches, and will be organized in each of the others whenever three or more students shall apply for instruction therein. On the completion of the fourth grade of the curriculum of the Conservatory, the pupil is prepared for admission to the Boston University College of Music, the advantages of which are set forth on pp. 44-48 of this calendar.

In this connection it seems proper to allude to the fact that many young persons, while pursuing their literary course, are to-day undertaking to study music as they suppose under safe and competent teachers, but coming to us after graduation, they find, to their surprise, that the greater part of their practice and instruction under such teachers has been, in many instances, almost wholly wrong, and in some cases worse than useless. It would have been better had they omitted their music altogether until they could find competent instructors. It will readily be seen by parents and guardians that, if music is to be pursued, the proper time is when the vocal organs and the fingers are flexible, and that the period of youth and school life is *the* time intended by the Creator for musical instruction; and now that ample and *gratuitous* provision has been made for a literary course under experienced and able instructors in this department, simultaneous with the regular musical course, there can be no reason why this golden opportunity should not be embraced.

Modern Languages.

Of these, the German, French, and Italian are perhaps the most important; they being the spoken languages of the countries most frequently visited by Americans. The German language is peculiarly rich in its literature, and is particularly important to the musical student, as many of the profoundest works on music, written in this language, are still untranslated, while its song literature is the finest in existence. The French is every year becoming more extensively used in good society; while the Italian is, above all others, the language of the fine arts, especially that of poetry and music. Pupils of the Conservatory are instructed in these languages by the most experienced and accomplished teachers, at class rates, and learn not only how to read, write, and translate, but also how to speak and sing each of these languages correctly.

School of Elocution and Dramatic Art.

The whole course of study is divided into the following departments :—

I. VOCAL TECHNIQUE.

(*a*) Respiration. (*b*) Anatomy of the vocal organs. (*c*) Vocal hygiene and health principles. (*d*) Diseases of the voice. (*e*) Methods of delivery. (*f*) Location and quality of tone. (*g*) Vocal defects and remedies.

2. ELOCUTION.

(*a*) Articulation. (*b*) Emphasis, pitch, quantity, movement, and inflection. (*c*) Qualities of the voice and application. (*d*) Analysis.

3. RHETORICAL ORATORY.

(*a*) Forensic and platform delivery. (*b*) Arrangement. (*c*) Forms of climax. (*d*) Contrasts and antitheses. (*e*) Rhetoric. (*f*) English literature.

4. DRAMATIC ART.

(*a*) The emotions and passions. (*b*) Mechanics and application of gesture. (*c*) Facial expression. (*d*) Pose and counterpoint. (*e*) Mensur and sword exercise. (*f*) Stage etiquette, dress modes and management. (*g*) Playwrights.

5. LYRIC ART AND OPERA.

(*a*) Study of the principal operas. (*b*) Musical declamation. (*c*) Expression. (*d*) Gesticulation and stage business.

Attitude and bearing have much to do with the effective rendering of any vocal work, and no one can be said to be a thorough artist who has not become acquainted with the principles of dramatic expression. Until recently those wishing to pursue this study have been under the necessity of going abroad to foreign masters. To meet this want, becoming more and more felt, this department of the Conservatory was organized. The course of instruction is systematic and progressive. Special attention is given to instructing pupils in elegance of carriage, grace of manner, freedom and ease of position and attitude, proper expression of the features, gesture, and eye to convey the thought, correctness of accent, etc., etc., so that the student shall be able to take rank as a lyric artist in the highest sense. The

department is under the general direction of teachers of eminent ability and large experience, who have trained some of the most famous artists of the day ; all the necessary appliances of hall, rostrum, etc., have been provided, and we believe that the department is not second to any school in Europe. Besides the opportunities afforded by the weekly and quarterly exercises for appearing before the public, to those possessing proficiency and ability, other opportunities are secured, thus adding a very desirable feature to the instruction, and the best opportunity for public introduction.

TERMS.

Ten private lessons (half-hour)	\$15 00
Ten class lessons (hour)	15 00

Regular course, four private lessons (half hour), or three private (half hour) and one class lesson (hour) per week, for term of ten weeks, \$50, or \$200 for school year.

Special course, four private lessons (half hour) and two class lessons (hour) per week, for term of ten weeks, \$75, or \$300 for school year.

Diplomas are awarded to students in regular and special course at graduation.

Admission and Classification.

The office of the Conservatory at the Music Hall (entrance on Winter Street) is open daily for the reception of pupils ; and while they may enter at any time during the term, if there is a vacancy, it is still very desirable that, as far as possible, they should commence at the beginning, and attend to all the preliminaries, such as registration, grading, time of lessons, etc., *on the week preceding the commencement of the term.*

Students receive a card on the payment of their bills, admitting them to a course of lessons in the Conservatory ; and no person will be allowed to receive instruction, until he has procured an admission card.

Beginners are received, as well as students, at any stage of advancement.

Accurate classification is considered of the highest importance ; and that this may be secured, a careful examination is made by the Director as to the proficiency of all new pupils, except beginners, in the various departments. Twice each term a critical investigation is made into the standing

of each pupil ; and the progress and proficiency of the pupils of the Conservatory is largely due to the excellent system of classification adopted. The course of instruction is divided into five grades, each grade being subdivided into three divisions. Classes for the piano-forte and organ are limited to four in each grade ; in violin playing and cultivation of the voice, limited to four ; in harmony and theory, limited to eight students. Instruction in the class is not limited to fifteen minutes to each scholar, as some affirm, but each individual has the benefit of the entire hour. The time and attention that each student receives is the same that a student receives in mathematics or the languages at college. Each student sings or plays separately as the teacher directs, but the lesson is a unit. Students are transferred to classes of higher grades when their proficiency warrants it.

Conservatory Concerts.

In addition to the other means of culture afforded at the Conservatory by its classical concerts, a series of symphony concerts has been established, for the purpose of assisting in the formation of a refined and elevated musical taste, at which the choicest works of the great masters, consisting of symphonies and selections from modern writers for orchestra, as well as concertos and sonatas for the piano-forte, and for the piano-forte and violin, stringed quartettes, songs, etc., are performed by the leading artists of Boston and others visiting the city. They are maintained at heavy expense, and are given wholly without cost to pupils, who are earnestly advised to enjoy as many of them as possible ; and students will be pleased to learn that, choice as these have been, in future even more importance is to be attached to them, and they will be made as nearly perfect as it is practicable to make concerts of this class. Recitals are also given each week by the pupils, at which they perform such pieces as have been studied at their lessons. These exercises are of great advantage to them, stimulating to increased exertion in their studies, and furnishing an opportunity for the exercise of their powers, and for the acquirement of that confidence so necessary to a creditable performance before others. Instruction in concert-department, and dramatic action and expression will be given without charge by Prof. Kelley.

At the close of each term a concert is given in the Music Hall, by stu-

dents, to which their friends are invited. Each pupil who graduates is required to give one public recital during the last year of study.

Only students who have reached the 5th grade take part in the Quarterly Concerts, and in no case can any appear who have studied less than one year in the Conservatory.

Lectures and Analyses.

Thirty-five lectures upon musical topics are delivered before the pupils of the Conservatory, each term, affording much valuable information and instruction.

Three analyses of the compositions of the masters (piano-forte, organ, and vocal works) are given each term, at which the performance of the work under consideration is accompanied with a critical examination of its form and construction, and a clear and comprehensive exposition of its distinctive features and peculiar beauties. These have greatly aided the pupils in understanding the higher class of music, and have prepared them more intelligently to appreciate and enjoy it.

Besides the Conservatory professors, some of the most prominent and successful lecturers and scholars of Boston and vicinity have repeatedly favored the students with familiar addresses and conversations on their personal experience, methods, etc.; among these, Dr. Hill, Ex-President of Harvard University, Rev. E. Nason, J. K. Paine, Profs. Pickering and Cross, Rev. W. L. Gage, Prof. Kimpton, Dr. Cutter, Charles Barnard, Prof. Dolbeare, Walter Smith, H. K. Oliver, Julia Ward Howe, O. B. Brown, Rev. W. C. Wood, Rev. W. C. Alger, Dudley Buck, G. E. Whiting, and many others.

Bureau.

After the technical difficulties of music have been overcome and the pupil has graduated, he finds himself, perhaps, like the young physician or lawyer on leaving college, competent it may be, but unrecognized, unknown, and without a "practice." The college generally leaves its progeny to shift for themselves; but the New England Conservatory has felt it a duty to institute a bureau of employment, which its various connections have enabled it easily to do, and endeavor to open the path for its more talented gradu-

ates. The diploma of graduation is in a sense a certificate as to the pupil's thoroughness ; but applications are constantly received from many sources asking the Director to recommend a teacher for a school or town or family, an organist or singer for a church, a violinist for an orchestra, an elocutionist for seminary or college, etc., and this most necessary branch is systematized, and by its workings affords to the painstaking scholar the first "launch on his new career."

Location.

The Conservatory is located at the Music Hall building, where it occupies twenty-six rooms for office, music, class, and practice rooms. It is provided with a pleasant hall furnished with a large pipe organ, and used for lectures, recitals, etc. It is also directly connected with the great Music Hall, seating 3,000 persons, and containing the most famous organ in America. It is within two blocks of the State House, and is easily accessible from all parts of the city by means of the various street railways, and also from the suburban towns both by steam and horse cars. Boston is situated on the magnificent bay, which is an arm of the great Atlantic ; the ocean breezes are wafted through the streets of the city, cooling the temperature, and making comfortable even the warmest days. Even the famous Bay of Naples is not richer in lovely scenery than is Massachusetts Bay ; and that portion of it known as Boston Harbor is particularly beautiful, the shores being thickly dotted with charming spots which have grown up into famous resorts, and to which excursions are run daily, both by steamboat and rail, at merely nominal prices. The advantages accruing to the Conservatory from its location in Boston, the acknowledged musical centre of America, are very great. No other city in the country furnishes so many inducements to the musical student. Its opportunities for general culture are so well known as to hardly need enumeration. During the concert season, chamber, symphony, oratorio, and miscellaneous concerts are of daily occurrence, while rare opportunities are afforded to students of frequently hearing the most finished vocal and instrumental artists of the English, Italian, and German schools. There are over forty musical societies in Boston, and more than seven hundred entertainments were given during the past season.

Libraries, Reading Rooms, etc.

The central location of the Conservatory renders it possible, without loss of time, to utilize all the desirable advantages of the city, while at the same time the adjoining Common and Public Garden, adorned with various works of art, afford delightful places for recreation and exercise. Our students enjoy access *without charge* to the following Libraries and Reading Rooms: *The Director's Private Library and the Library of the Conservatory*, which contain a large collection of valuable and interesting musical works, including treatises upon the history and science of music, sketches of the lives of the great composers, etc.; *the State Library*, containing over 30,000 volumes, open every day; and *the Public Library of the City of Boston*. This collection is the largest in America save the Congressional Library at Washington, and contains nearly 300,000 volumes and 100,000 pamphlets, over 7,000 of which relate to music. The reading room of this library is open daily, and contains over four hundred issues of the periodic press, embracing not only the leading papers and magazines of America, but also many choice English, French, Italian, Spanish, and Scandinavian periodicals. This library also contains a large collection of very rare and costly engravings, including one of the splendid Madrid collections, of which only three were ever issued.

The Reading Rooms of the Christian Association are also open daily. Besides these, there are other valuable libraries whose privileges may be enjoyed for a small fee. Students interested in art will find many opportunities to examine valuable works in the art stores and galleries. *The Boston Art Museum*, recently opened, is free certain days of each week, and contains a large number of rare and valuable works of art by the great masters of sculpture and painting, and has a department of Archæology and Antiquity that has but few equals. *The Boston Art Club* also gives an annual exhibition, lasting through several weeks, where all the best new pictures are exhibited. Tickets are secured to our pupils free.

The Conservatory is provided with a *musical cabinet*, containing many rare instruments from foreign countries, and is of inestimable value in studying the history and comparative science of music.

General Exercises.

In addition to the regular lessons in the different departments, each pupil has, without extra cost, opportunity of attending the following lectures,

concerts, recitals, etc., amounting, with a single study, to one hundred and twenty-five hours a term, which is double the amount offered by many of the most famous conservatories of Europe. To the conscientious music student they are worth many times the amount of his term fee.

Instruction in *Singing at Sight*, three times weekly.

Normal Class, weekly.

Lecture on Harmony, weekly.

Art of Teaching and Reciprocal Instruction, weekly.

Questions and Answers on Musical Topics, weekly.

Practice of Oratorios, Catches, Gleees, Madrigals, and Part-Songs, weekly.

Pupils' Recitals, weekly.

Classical Concerts by Artists, three each term.

Lectures on Musical Subjects, thirty-five each term.

Church Music, weekly.

Original Musical Compositions.

Analyses of Piano, Organ, and Vocal Compositions, three each term.

Organ Recitals, five or more each term.

Quarterly Concert, in Music Hall or Tremont Temple.

The Musical Library (open daily).

Tuition.

Per Quarter of ten weeks, payable strictly in advance.

Piano-forte, first and second grades (classes of four)	\$15.00
Piano-forte, third, fourth and fifth grades (classes of four)	20.00
Voice, first and second grades (classes of four)	15.00
Voice, third, fourth and fifth grades (classes of four)	20.00
Organ, first and second grades (classes of four)	15.00
Organ, third, fourth and fifth grades (classes of four)	20.00
Violin, Flute, and all orchestral insts. (see pp. 12-14) each	\$15.00 and 20.00
Violin and Flute, first and second grades (classes of four) each	15.00
Violin and Flute, third, fourth and fifth grades (classes of four) each	20.00
Harmony	15.00
Theory	15.00
Art of Conducting	15.00
Teaching Music in Public Schools	15.00
German, French, or Italian Language (classes of four or more)	10.00

Elocution (see page 26)	\$15.00
Sight Singing (classes of six)	10.00
Sight Singing (classes of four)	15.00
English Branches	See page 24
Orchestra and Ensemble classes	20.00
Chorus and Oratorio Classes (except Conservatory Students) each	5.00
Tuning and Acoustics	15.00
Tonic Sol Fa	
Concert-Deportment, Dramatic Action, and Expression	10.00 to 40.00
Final Examination Fee and Diploma	5.00
Certificate	1.00

Most students pursue two studies in music in a term, others three, four and five.

Tuition will be charged pro rata to those joining after the commencement of the term, excepting for the first two weeks of the term no allowance will be made, and none can be admitted to classes except for the whole or the unexpired portion of the term.

Parties desiring private lessons or instruction in classes of two or three from any teacher employed in the Conservatory, can be accommodated at his regular rates upon application to the Director, and such persons will be admitted to all the free advantages of the Conservatory without charge.

Graduation.

Students pursuing the regular course in piano-forte, organ, voice, and orchestral instruments are required to take one year's course in harmony or counterpoint, and one year in theory of music,—the course in harmony usually preceding that in theory, though they may be pursued at the same time. Students graduating in voice are required to take only three terms in harmony, but four terms are necessary for *graduation* in harmony. All are strongly advised to take normal instruction and art of teaching, and organ students to take church music. At the close of each term a written examination is held. Advanced vocal scholars are expected to study the piano-forte at least sufficiently to master the first three grades of the Conservatory course, and to pass an examination in sight-singing.

Diplomas and Certificates.

Students who complete Harmony and Theory, and those finishing the course on any instrument or the voice without studying Harmony and Theory may receive a certificate. Only pupils finishing *both* receive a diploma, except in the School of Elocution and those pursuing the English branches, the former of whom receive diplomas and the latter certificates.

Those who complete the course of study in any department receive the diploma of the Conservatory.

We frequently have students who pursue one or more courses with particular reference to becoming thorough teachers rather than solo artists. Such students are graduated in the THEORY of the branches taught.

Board and Rooms.

Arrangements have been made by which students of the Conservatory can be accommodated with table board at \$3.00 per week. Comfortable rooms can be secured in the same building or near vicinity. If two students room together, the average expense will be about \$1.25 each per week. The Director is able oftentimes to direct students of limited means to places where they can work a part of each day, and thus provide for a portion of their expenses. Excellent board and rooms can be obtained in private families from \$5.00 to \$7.00 a week. The Director has always at hand a list of desirable boarding places, which is at the service of his patrons.

Shall We Go Abroad?

Years ago it was thought absolutely necessary for students who wished to get a thorough musical education to go to Europe. But this necessity no longer exists. All that is valuable for the American student in foreign conservatories has been adopted in the best conservatories of this country. Many of our instructors have studied and graduated at foreign schools, and some of them were eminent teachers before coming to America. They are thoroughly acquainted with all methods, and are better able to meet the wants of American students than professors who are not acquainted with our society and institutions. Some of our former pupils are trying the old experiment ; but in a number of letters received from them, they say that had they

known beforehand what they were receiving here in the valuable methods and many collateral advantages of this Conservatory, compared with what they obtain there, they would not have gone abroad. Besides the delay and expense attendant upon the acquisition of a new language before study can be really begun, there are exposures and annoyances to which young ladies abroad are subject that we cannot here detail. After a person has completed a musical course here, a short residence in the great cities of Europe may be beneficial to the student.

There can be no greater mistake than that made by persons who think they must go abroad for their musical training. We clip from one of our musical papers the following extracts from a letter by a young lady of Cincinnati studying in Milan :—

“I am confident that a great many mistakes are made by aspiring young singers in coming here from America, and I shall present a few facts which I trust will tend to *decrease* this growing fever for emigration to Milan. . . . The cost of living here proves to be generally nearly double what the student had calculated upon. . . . A stranger can live in moderate style as cheap in Boston to-day as in Milan. Most of the young ladies come here with the delusion that if they take a few terms of lessons at home, a year ought to suffice to take them to the summit of perfection. If the teacher is something more than a flatterer, they will soon find out that two, three, or even five years of earnest toil can only see them well started on the road.”

Another lady student at Milan, in a private letter which has been given to the public, says :—

“The chances in Italy are worse than ever. . . . It does not pay ; but there is nothing else to do when your head is in the noose but to stay in it. I say this to you that you may discourage any aspiring young lady at home who contemplates going abroad *to study*.”

One of our students, after completing the course of vocal study in the New England Conservatory, established herself as an artist in the Beethoven Quintet, where she sang for three years, and as a soprano of the Old South Church, which position she filled for five years, and in Oratorio with the Handel and Haydn Society.

A London critic, writing of her, says :—

“She is in the very front rank of American singers. She is a Boston product, at which place she was born. She was a student during three years at the New England Conservatory. In 1875 she made her *début* at the Crystal Palace, England, and at once established herself as an artist of

extraordinary excellence. Later she sang in St. Paul's, in company with Sims Reeves, Patey, Mme. Sterling's only rival, and Foli, the well-known Irish basso. Since her *debut* there is scarcely a concert of any note in which she does not appear, from the Classical Concerts of St. James' Hall to the popular, but no less artistic, Saturday Concerts at Crystal Palace."

This lady sang with marked success at the great Festival at Cincinnati, and in other most important concerts in all the leading American cities; and the press, both in this country and Europe, is universal in her praise.

The following is taken from a Boston paper, and refers to another of the students who went directly to Italy from the New England Conservatory:—

"Her voice having been educated in the Italian school of singing, she was prepared to enter immediately upon the study of operas, which she did, under Giuseppe Parini. She also engaged a teacher in elocution, but after a few days he informed her she did not need any instruction, as he found her fully prepared in this respect for the stage. This was a high compliment to her Boston instructor, Mr. S. R. Kelley, at the New England Conservatory. During an engagement at Piacenza she constantly gained in the favor and admiration of the critical Italians, both for her singing and acting. At Cervia, Italy, she made her grandest success in the part of *Gilda* in 'Rigoletto,' and at the close of her engagement she was escorted from the Opera House by a military band, amid cheers and shouts of 'Brava! Brava! Long live the American Nightingale!'"

A graduate of our Conservatory before going abroad distinguished herself in the oratorio of the Messiah with the Handel and Haydn Society, Boston, at the Academy of Music, New York, and other leading cities; the press in each instance speaking in the most enthusiastic terms of her singing.

She aroused great enthusiasm in Liverpool, Dublin, and London. The Liverpool correspondent of the *London Choir* says of her:—

"She sang 'Vanne, Vanne,' from Meyerbeer's 'Robert'; Abt's 'My Pretty Dreamer,' in which she accompanied herself; Sullivan's 'Once Again,' and the 'Star Spangled Banner,' both to the band. She is a really good soprano, with a very extended compass, great equality of tone, and much taste and expression. She has good powers of declamation, without exaggeration, and whilst perfectly at ease is thoroughly unaffected. She made an immense hit.

"She is sure to sustain the honor of American musical art with triumphant success. She is a Boston girl, and obtained her musical education solely at the New England Conservatory of Music."

The press of Europe gives her very high praise.

Of a graduate of the New England Conservatory a correspondent in Italy writes :—

“She has closed a very successful engagement of two months in Geneva. She is now on the last half of two months in Novara, and new success still continues. The Handel and Haydn Society telegraphed for her to sing at their festival, but her engagements were such that she could not accept. I do not dare to tell you how much her voice and method are admired, but suffice it to say she has the advice and encouragement of the most influential persons in this country.”

Of the same artist, a correspondent of the *Boston Daily Advertiser*, at Milan, writes :—

“There is a Boston girl who has been singing in opera during the last year, and has taken Italy by storm at every appearance from the first. I had the good fortune to hear her on several occasions in ‘Traviata’ and ‘Faust,’ and I have to say that I never saw a singer in America received with such enthusiasm and applause. I speak of what I saw and heard, and my pen can give only a faint idea of the outburst of admiration which she called forth. She has had the most flattering success from the first, every appearance being a triumph. In confirmation, I may state that this lady is completing a successful season in Aquila, and has signed a contract for a five-months’ engagement, beginning in September, to sing in opera in St. Petersburg and Moscow, the contract stipulating that she shall sing also in the palace of the Czar.”

The *Aquila* (Italy) *Gazette* says of the same artist :—

“Her part of *Gilda* is so perfect that we would almost say she cannot be approached.”

This lady, who has been several years in Italy, in a letter to the Director of the Conservatory, writes :—

“Give my kindest regards to my old teacher. He knows more than any one in the *world* about the human voice.”

It would be easy to fill columns with names of our students who have distinguished themselves as professors, teachers, artists, etc.; and we find that there are situations always open for students of this higher class.

“GRAND MUSICAL DISCOVERIES.” “INDUCTIVE METHODS.”

The ridiculous pretensions of certain parties, who offer, *for a sufficient consideration*, to impart a thorough knowledge of the piano-forte, organ, voice, or harmony, in periods varying from three weeks to three months, must here be noticed, and cannot be too strongly condemned. These people are simply

charlatans, ignorant of the first principles of the art, — obtainers of money under false pretences. The following quotation from an article on “Musical Superficiality,” by Mr. L. C. Elson, amply explains this deceit: —

“There is no royal road to music, — charts, patent methods, and astonishing advertisements to the contrary notwithstanding. There is no other way to become musical than the troublesome one of study. This simple fact is one not often thought of by the thousands of young ladies who ‘love music,’ and it is this superficiality which lies at the root of many of the evils which attend music-teaching in the United States to-day. It has given rise to an abundance of patent modes of study, which profess to teach the entire art and science of music in from five minutes to five hours, and which leave the too-confident pupil stranded on a dreary waste of tonic and dominant chords. It has given rise to mechanical devices, which are to be attached to different instruments and turn the tune out like a music-box, threatening to turn the American people into a nation of organ-grinders. The natural enterprise of a people, whose mechanical labor-saving devices lead the world, in this has overshot its mark. Art cannot be shortened by machinery. ‘Life is short and art is long,’ will apply equally well to the age of Pericles and the present age. It is amusing to note the various forms of superficiality which are bred by this class, and are the torment of the honest musician’s existence.”

OTHER ADVANTAGES.

In addition to the courses, free and otherwise, mentioned above, the New England Conservatory offers to its advanced pupils, on the completion of its fourth grade, the privilege of matriculation in

COLLEGE OF MUSIC OF BOSTON UNIVERSITY.

For the advantages of the College in fuller detail, see page 44 of this Circular.

Sheet Music Department.

A department for the sale of sheet music, books, and other musical merchandise is connected with the Conservatory; and a selected assortment of the best instrumental and vocal pieces is kept constantly on hand, and is supplied to pupils at teachers’ discount. This was originally established for the convenience of the pupils; but its scope of operations has since been enlarged, and, for some time past, teachers and seminaries have received their music from the Conservatory store. The facilities which it possesses for furnishing the best music are unrivalled. The teachers employed in the

Conservatory are gentlemen of eminent ability and large experience in their profession ; and the studies and pieces used by them are those best adapted to the formation of a correct technique, and to the awakening and development of a true musical feeling in the pupils. These have been divided into a regular and progressive series, from the simplest to the most difficult ; and persons desirous of obtaining the most approved and standard compositions for the piano-forte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Director, and all such orders, whether by mail or otherwise, will receive prompt attention. Musical instruments of all kinds carefully selected by persons of large experience are furnished to students at a liberal discount.

The usual discount is made to teachers and the trade.

The Musical Cabinet.

The practical value of museums in the study of the history, development and comparative science of any department of learning is universally recognized. America ought to have at least one such collection, similar to those of Paris, South Kensington, and other European centres, where the student of music could study, in the various musical instruments, books, charts, etc., of all countries, the progress of musical invention and science in the different ages. Such a cabinet has already been started in the Conservatory, and about one hundred and fifty instruments and models, including some very ancient ones, and a large number of rare books, manuscripts, charts, etc., have thus far been secured, representing, to some extent, the music of almost every country. These specimens have proven invaluable to the students of the Conservatory and College of Music, especially in studying the history of music. There seems no more appropriate place for such a collection than in a city where so much attention is given to musical culture as here, and in connection with this largest of all Conservatories and the College of Music of Boston University. In the interest of musical science, we earnestly solicit donations of instruments, models of inventions, materials, books, charts, manuscripts, etc., etc., of all kinds, any way relating to music, and we guarantee that all contributions shall be secured to the future for the purposes intended. Freight or express charges will be paid from any part of the world ; contributions will be acknowledged and marked the gift of such a donor.

Society.

Parents often write us, inquiring if they can send their sons and daughters to Boston with the assurance that they will not be led into undesirable company. We have always made an effort to secure, for students coming from abroad, pleasant homes in excellent families, so that they shall be under home-like influences: from the commendatory letters received from parents and guardians, we are led to believe that our efforts have been successful, and our new arrangements, we believe, will prove even more perfect. Although the students of the Conservatory have been numbered by thousands, not a single instance of misconduct has ever been brought to our knowledge. The institution has no dormitories, and does not undertake to exercise control over the daily life of its students, but puts them on their own responsibility. More than a score of the best schools of Boston are conducted on this plan.

General Information.

Time of Course.—No definite time can be fixed for completing our course of study. Some will make twice the progress of others, and accomplish in three years what would take others four or five years to complete.

Begin with the term.—Students will find it greatly for their advantage to be present *at the commencement*; they can, however, be admitted until the middle of the term, at a suitable reduction from the regular fee. Pupils will not be received for a shorter time than the full term, or the *unexpired* portion of it.

Reduced Fares.—Arrangements have been effected by which our students can secure commutation tickets at greatly reduced rates to suburban towns.

Arrival in Boston.—Persons arriving from a distance may leave their baggage at the depot until they have secured their rooms. Those arriving by the morning or day trains will find restaurants in the depots, and need not go to hotels, but may come directly to our office, which is within five to fifteen minutes' walk of all the depots, and open every day except Sunday from 9 A. M. to 6 P. M. Horse cars from all stations pass within a few yards of the Conservatory.

Letters.—Pupils can have their letters addressed care of the New England Conservatory, and receive them from the boxes provided for the purpose.

Children.—Special arrangements have been made for school children to receive one lesson a week, in private or in classes, at prices ranging from fifty cents upwards.

Concerts.—Concerts are arranged by the Director to which an admission fee will be charged, and students taking part in the same may be permitted

to have tickets on sale for their friends, the entire proceeds from which may be credited to them in payment for tuition in the Conservatory.

Church Privileges.—Free sittings can be secured by the Director in the churches of the various denominations, for the students of the Conservatory. A number of churches have chorus choirs, to which a limited number of students of the Conservatory can be admitted.

Evening Classes.—Evening classes are held in piano, organ, vocal culture, and orchestral instruments.

Organ Practice.—Organ students can have practice free at the Conservatory by simply paying the blower's fee of ten and twenty cents an hour.

Pianos.—Good seven-octave pianos can be rented at from \$10 to \$15 a quarter. Students often find pianos in houses where they board, the use of which can be obtained at a mere nominal price. The Director will gladly assist students in selecting instruments when so desired. The pianos of Decker & Son are used in the Conservatory.

Gymnasium.—Students of the Conservatory have the privileges of a gymnasium at reduced rates.


Register.—A register is kept at the office of the Conservatory, and persons wishing to receive the new circulars issued from time to time can do so by entering their names.

Consultation.—The Director invites all persons, whether connected with the Conservatory or not, to confer with him in regard to their attainments or qualifications for studying or teaching music. *Consultation free* in all cases.

Address.—Persons writing for circulars or other information will be careful to address their letters to "E. TOURJÉE, NEW ENGLAND CONSERVATORY, MUSIC HALL, BOSTON." Our letters have often fallen into other hands, when otherwise directed.

A Bulletin Board is placed in the corridor, near the entrance to the Conservatory, on which notice of all lectures, concerts, general exercises, etc., is posted, and a programme of all the exercises, etc., to which free access may be had, is printed and placed in the hands of every student at the commencement of each term.

Special arrangements are made for giving private instructions in the Conservatory during the summer months. Students may continue their lessons, and others can avail themselves of these advantages.

 The *College* terms, regulations, prices, requirements for admission, etc., which follow on the succeeding pages, should not be confounded with those of the Conservatory.

Calendar.

The FALL TERM begins MONDAY, SEPT. 12, and closes Saturday, Nov. 19, 1881.

The WINTER TERM begins MONDAY, NOV. 21, 1881, and closes Wednesday, Feb. 1, 1882.

THE SPRING TERM begins MONDAY, FEB. 6, and closes Saturday, April 15, 1882.

The SUMMER TERM begins MONDAY, APRIL 17, and closes Saturday, June 24, 1882.

VACATIONS AND HOLIDAYS.

A vacation of ten to twelve weeks will occur between the Summer and Fall Terms ; of three days at Christmas ; and of three days between Winter and Spring Terms.

The business of the Conservatory is suspended upon Washington's Birthday, Fast Day, and Thanksgiving Day.

Alumni Association of the New England Conservatory.

The following preamble to the Constitution of this Association explains the excellent purposes for which it was formed :—

"Whereas, By the continuance and strengthening of the love for our Alma Mater, and of the friendships formed during our student days here, and by drawing more closely the kindly bands between ourselves and her, we may be the better enabled to aid in the true progress of the art of music, not only among ourselves, but among those who in the coming years may enter her halls and tread the path she opens, thus spreading before us a work of great and ever-increasing importance ; and

"Whereas, As the standard of musical knowledge becomes more advanced in this country, new and higher demands will be made of us, such as the establishment of a loan fund, the formation of free scholarships, prize scholarships, and prizes in aid of struggling talent, and the foundation of endowed professorships ; therefore

"Resolved, That we form ourselves into an association to forward the interests of the art of music, and thus express our gratitude to our Alma Mater."

The first clause of the foregoing preamble explains the social objects of this Association, expressing the desire and intent of keeping up, in after years, the friendships and acquaintances formed during the days of pupilage at the Conservatory. The enjoyment and benefits to be derived in the way of fraternal gatherings of the members, reunions, etc., the pleasure, stimulus, and encouragement derived from intercourse with congenial and sympathetic associates, are incalculable.

The second clause shows the higher and nobler design of assisting struggling talent to gain a desired and requisite knowledge of music, by which they may be enabled to take prominent and honored positions in their professions. With the assistance of loans, free scholarships, prize scholarships, or prizes, many students who commence the acquirement of a musical education, with an ambition to thoroughly fit themselves for important positions, but who would be compelled, from want of means, to drop out before completing the course, are able to continue on to the goal of their desires. Were it generally known how many such cases are constantly coming under the observation of the Director and Professors of this Conservatory, and with what pangs of regret those talented ones have relinquished their hopes of gaining that for which they had aimed, there can be no doubt that many philanthropists would gladly contribute generously for their aid. With the continued increase of the standard of musical culture, it is obvious that the difficulties to overcome will be greatly multiplied.

Benevolent persons interested in the cause of music can find no better way in which to aid its progress than by contributing to the assistance of those who are striving hard to help themselves. As all matters pertaining to the New England Conservatory are under the fostering care of the Trustees, and as, with their approval, all donations to the Alumni Association are expended under the direction of a board of directors, composed of twenty-one members, which includes all the officers of the Association, and the Director and Secretary of the Conservatory, the funds are certain to be applied where they will do the greatest good.

ROLL OF HONOR.

In addition to the active membership of the Alumni Association, composed of graduates of the New England Conservatory of Music, the Roll of Honor consists of persons who have been elected to honorary membership on account of having become distinguished in their profession, or for some great service rendered the art of music.

STUDENTS' SOCIAL UNION.

This organization serves the purpose of a medium of acquaintance between the students in the Conservatory. As the pupils who attend this institution come from all parts of the country, nearly all enter its halls perfect strangers to each other ; and were it not for the existence of a Social Union, many would doubtless continue on through the course without making the acquaintance of others, who would, in many ways, be of assistance to them, and in whose company many an hour could be pleasantly and profitably spent. The benefits derived from an interchange of thought, the information acquired from lectures, and the stimulus furnished by a desire to excel in the recitals and entertainments provided by this association, are of very great value.

The Union also assists greatly in forwarding the interests of the Alumni Association, with which it is a co-worker, and in which the future of its members is merged.

Boston University, College of Music.

ORGANIZED 1872.

THIS college is the only institution of its kind in America. It is designed for graduates of average proficiency from the best American conservatories of music in the country. We quote from the *University Year Book* : —

“The advantages accruing to it from its location in Boston, and from its intimate association with the University, are very great. Few persons devoting themselves to this profession are able to complete a liberal education before beginning their special musical training. Nor indeed ought they to do it. The best years for acquiring scholastic culture are also the best years for cultivating the voice, the ear, and the hand. A generous intellectual and æsthetic culture is needed by every professional musician ; but it is best acquired, not before or after, but in connection with his special studies. The lack of opportunities for such acquisition has been the chief defect of some of the most famous music schools of the world. Had every great national conservatory always presented the collateral advantages for general culture which are here presented, the character of the entire profession would have been favorably affected.

“The inducements which invite persons of musical talent to fit themselves for some branch of the musical profession, particularly for teaching, were never so great in this country as now. The demand for teachers of character and scholastic tastes as well as musical skill is far in excess of the supply. Excellent situations await all who can add to natural gifts the needful fruits of training. The marked and steady growth of musical taste throughout the country, the consequent introduction of musical instruction into public schools, the increasing demands of the multiplying churches, the introduction of new forms and occasions of popular musical entertainment, all give assurance that the call for teachers of the highest qualifications is one which is sure to be permanent, and probably also increasingly urgent.”

ADMISSION.

All candidates for admission must possess a thorough knowledge of the elementary principles of music, a correct ear, and a reasonable degree of skill in their chosen department.

Candidates for instruction in piano-forte playing must pass a satisfactory examination in harmony and execution.

The knowledge of the former must be sufficient to enable the student to correctly harmonize a choral or common church tune in four parts. In execution, the applicant will be tested as to correctness of manual position and movement, acquaintance with the different kinds of touch, rapidity and clearness in the execution of all the major, minor, and chromatic scales, and of the arpeggios of the common chords and chords of the seventh, and finally as to his familiarity with the following compositions or their equivalents :—

Cramer Studies (Bülow) Book 1 and 2 ; or, Clementi's "Gradus ad Parnassum" (Tausig edition) ; Bach's "Two-" and "Three-Part Inventions ;" Moscheles, page 70 ; Mayer, Op. 119, Book 1 ; Bach's French and English suites ; Kullak's Octaves, Op. 49 ; pieces by Chopin, Schumann, Mendelssohn, and others ; Beethoven's sonatas.

Applicants for instruction in organ-playing must be able to harmonize a choral in four parts, and to pass a satisfactory examination in the following or real equivalents :—

Rink's "Organ School," first five books ; Buck's "Studies in Pedal Phrasing ;" Lemmen's "Organ School," Part II. ; "The Organist," by Southard and Whiting (used particularly for the study of instrumentation) ; easy preludes and figures with pedal obligato, by Bach, Mendelssohn, and others ; introduction to extempore playing ; accompaniments for chorus and solo singing.

For instruction in vocal music, the candidate must possess the general qualifications required of all applicants, also an ability to sing readily at sight, and a good degree of skill in solo singing.

The special qualifications required of those who wish to give attention to the violin, flute, or other orchestral instruments, are : harmony, a familiarity with the technicalities of the instruments, and an ability to play the easier works of the masters.

COURSES OF INSTRUCTION.

The regular courses of instruction are as follows :—

- I. COURSE FOR VOCALISTS.
- II. COURSE FOR PIANISTS.
- III. COURSE FOR ORGANISTS.
- IV. COURSES FOR ORCHESTRAL PERFORMERS.

All of these courses include the study of musical theory, also the history and æsthetics of music. The course for vocalists includes, besides these, instruction in Italian, German and French.

Special courses can be arranged to suit the needs or tastes of students desiring less extended instruction than that of any regular course.

Regular students are required to attend all lectures and concerts of the College, also to play or sing at such concerts whenever appointed.

The methods of instruction employed are such as most rapidly advance the pupil ; viz., lectures, small classes, and private tuition when deemed necessary.

The standard works of the great masters, both ancient and modern, representing the various schools of musical art, and including concerted music of all kinds, are constantly placed before the pupils for study ; and the entire course of instruction is arranged with a view to secure the highest standard of taste, and an appreciation of the true relation of music to the other arts and sciences.

The opportunities for culture outside of the institution, in Boston, are so well known that it is hardly necessary to enumerate them. During the concert season, miscellaneous concerts, by foreign and resident artists, chamber, symphony, and oratorio concerts are of almost daily occurrence ; and the German, Italian, and English opera troupes usually spend several weeks in the city, giving representations of standard works. To some of these the students are admitted without charge. The general literary and educational advantages of the city are, of course, unsurpassed.

UNIVERSITY PRIVILEGES.

Full and regular members of the College of Music are allowed to take special studies in the College of Liberal Arts, without extra charge, on satisfying the Dean of the latter College that they are duly prepared for the desired instruction. By virtue of this arrangement the student has the opportunity to pursue without cost any of the following branches : —

Languages : French, German, Italian, Spanish, Anglo-Saxon, Latin, and Greek.

Mathematics and Natural Sciences : Solid Geometry, Trigonometry, Analytical Geometry, Physics, Chemistry, Biology, etc.

History, Literature, and Law : English Literature, Rhetoric, History, Roman Law, Constitution of the United States, Political Economy, etc.

Philosophy : Psychology, Logic and the Theory of Knowledge, Principles of Metaphysics, Theistic and Ethical Philosophy, etc.

All the University students are allowed free admission to the "Conservatory Symphony Concerts."

For fuller information consult the *University Year Book*, College of Liberal Arts.

CHARGES.

Piano-forte, organ, or voice, including composition and lectures, in class of four, \$150 per year ; in class of three, \$200 ; in class of two, \$300.

Any two of the above studies, including composition and lectures, in class of four, \$200 per year ; in class of three, \$250 ; in class of two, \$300.

All of the above studies, in class of four, \$250 per year ; in class of three, \$300 ; in class of two, \$350.

Violin and other instruments, if in class, same as above ; if private lessons are given, from \$3.00 to \$4.00 per lesson.

An examination fee of \$3.00 is charged on admission, and \$5.00 for diploma at graduation.

Experience proves that five years are necessary to a satisfactory completion of the course. Graduates of the New England Conservatory, entering immediately after graduation, require but three.

Students are required to give one chamber concert each year during the last three years.

Soloists for the "Conservatory Symphony Concerts" are selected from the ranks of the College pupils as well as the Conservatory. The privilege of playing with an orchestra cannot be too highly valued.

PECUNIARY AID.

It is desired that free scholarships may soon be established. A few such are greatly needed. Any persons willing to consider this mode of assisting meritorious students are invited to communicate with the Dean of the College. All such funds will be held by the Trustees of the University, and faithfully dispensed to those students who are found to be most deserving.

GRADUATION AND DEGREES.

In most cases three years will be sufficient for the completion of the course of instruction. Pupils who pass a satisfactory examination will receive the University diploma. Those who have specially distinguished themselves by their talents and scholarship will, if graduates of any college of arts, receive the degree of Bachelor of Music ; if not graduates of a college of arts, they will be required to pass an examination in English composition, history, and literature, a modern language (French, German, or Italian), Latin, or instead of it a second modern language, and mathematics, before being eligible to the above degree.

The degree of *Doctor of Music* is conferred upon candidates otherwise properly qualified, who, after admission to the degree of Bachelor of Music by the Boston University, pursue in its School of all Sciences an approved course of higher musical studies and compositions, for four years, and pass the required annual examination.

A written testimonial from the principal of any high school or academy

of good standing, certifying that a candidate has received regular instruction in Arithmetic, English Grammar, Geography, Modern History, Elements of Physics, Elements of Chemistry, Ancient History and Geography, and has passed such an examination in the same as would entitle the pupil to be graduated from said high school or academy, will be accepted in place of the examination.

Satisfactory testimonials of good moral character must be presented by each candidate along with his application for admission.

CALENDAR.

The College year is divided into two terms of twenty weeks each.

The First Term will begin Monday, Sept. 12, 1881, and close Wednesday, Feb'y 1, 1882.

The Second Term will begin Monday, Feb. 6, 1882, and close Saturday, June 24, 1882.

Applications for admission may be made for two weeks preceding the commencement of each term. No student is received for a shorter period than the entire College year, or that portion of the current year which remains after entrance.

All correspondence should be addressed to the Dean of the College,

EBEN TOURJÉE, *Mus. D.*,

MUSIC HALL, BOSTON.

2572-10734
GREAT ENLARGEMENT

OF THE

New England Conservatory of Music.



THE NEW CONSERVATORY BUILDING AND HOME,

ERECTED AT A TOTAL COST OF \$700,000,

Will be opened Sept. 14, 1882.

E. TOURJÉE, Director, Boston, Mass.

Commonwealth of Massachusetts.

In the Year One Thousand Eight Hundred and Seventy.

AN ACT TO INCORPORATE THE NEW ENGLAND CONSERVATORY OF MUSIC.

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows:—

SECTION 1. Eben Tourjée, L. Franklin Snow, Richard W. Husted, their associates and successors, are hereby made a corporation by the name of the New England Conservatory of Music, to be located in Boston, for the purpose of promoting the study and practice of music and culture therein, by the establishment of a School of Musical Science, and by other suitable means; with all the powers and privileges, and subject to all the duties, liabilities, and restrictions set forth in all General Laws which now are or may hereafter be in force in this Commonwealth, applicable to such corporations.

SECTION 2. Said corporation may hold for its purposes real or personal estate to an amount not exceeding one hundred thousand dollars.*

SECTION 3. This Act shall take effect upon its passage.

HOUSE OF REPRESENTATIVES, March 16, 1870.

Passed to be enacted,

HARVEY JEWELL, *Speaker*

IN SENATE, March 18, 1870.

Passed to be enacted,

H. H. COOLIDGE, *President*

MARCH 19, 1870.

Approved,

WILLIAM CLAFLIN, *Governor*.

SECRETARY'S DEPARTMENT, BOSTON, March 24, 1870

I certify the foregoing to be a true copy of the original act.

OLIVER WARNER,

Secretary of the Commonwealth

* By an act of the Legislature of 1882 the corporation was granted the right to hold a larger amount of property, and thus enabled to purchase the splendid buildings which are now occupied on Franklin Square.

NEW ENGLAND
CONSERVATORY OF MUSIC,
FRANKLIN SQUARE,
BOSTON, MASSACHUSETTS.



CALENDAR.

1882-1883.

Copyright, E. TOURJEE, 1882.

Gift of Mrs.
W. H. Miller. From
estate of Miss
Vennie Congdon.
July 1918

Contents.

NEW ENGLAND CONSERVATORY OF MUSIC.

	PAGE.		PAGE
Admission and Classification	38	Music, has place of honor	14
Alumnæ Association of the N. E. Con-		Normal School, The	34
servatory of Music	51	Organ, The	17
Art of Conducting	28	Orchestral and Band Instruments . .	19
Artists' Vocal Course	23	Piano-Forte, The	15
Branches of Instruction	13	Private Lessons	12
Building, The	8	Power of Music	46
Bureau	40	Physical Culture, our aim in . . .	37
Calendar	51	Physical Culture, means of . . .	38
College of Music	34	Range of Study and Classification .	46
Conservatory Concerts	39	Recitations	29
Conservatory or Class System, The .	11	Regulations	45
Cost	11	Safeguards	45
Church Music	27	Sheet-Music Department	47
Drawing and Painting	33	Sight Singing and Vocal Music in Pub-	
Elementary Course	33	lic Schools	24
Advanced "	33	Sixteen Schools	13
Elementary Instruction	26	School of Common and Higher Eng-	
Evening Classes	26	lish Branches	30
Forms of Bequests	52	School of Physical Culture	36
Graduation	22	School of Fine Arts	32
General Culture	14	School of Languages	31
General Exercises	42	School of Elocution and Dramatic Art	35
General Information	48	Vocal Technique	35
German Lied, The	24	Elocution	35
Harmony and Practical Composition,	21	Rhetorical Oratory	35
History of N. E. C. of Music	7	Dramatic Art	35
Home	9	Lyric Art and Opera	35
Home Department	44	Society	45
Lectures and Analyses	40	Theory, Course of Study in	21
Libraries, Reading-rooms, etc. . . .	41	Tuition	42
Location	8	Tuning Department	28
Unrivaled Advantages	9	Vacations and Holidays	51
Broadest Literary Culture	9	Violin, The	18
Best Musical Culture	9	Vocal Music in Public Schools . . .	24
Method of Instruction	11	Voice, The	22
Musical Cabinet, The	47	What Branches of Music Shall I Study	30

[INCORPORATED UNDER THE LAWS OF MASSACHUSETTS, 1870.]

OFFICERS OF THE CORPORATION.

HON. RUFUS S. FROST,

PRESIDENT.

EBEN TOURJÉE, Mus. D.,

DIRECTOR.

LUCIUS A. CHASE, Esq.,

SECRETARY.

HON. WILLIAM P. ELLISON,

TREASURER.

TRUSTEES.

Ex-Gov. ALEX. H. RICE.

Ex-Gov. WILLIAM CLAFLIN

WILLIAM O. GROVER, Esq.

HON. CHARLES C. BURR.

J. BAXTER UPHAM, M. D.

4652

Board of Visitors.

HON. THOMAS. W. BICKNELL.	HON. HENRY K. OLIVER.
REV. N. G. CLARK, D.D., LL.D.	RT. REV. B. H. PADDOCK, D. D.
REV. WM. R. CLARK, D.D.	JOHN S. PAINE, Esq.
HON. JOHN W. DICKINSON.	HON. J. D. PHILBRICK, LL.D.
REV. D. DORCHESTER, D.D.	HON. R. M. PULSIFER.
LARKIN DUNTON, LL.D.	HON. ALDEN SPEARE.
REV. JOSEPH T. DURYEA, D.D.	HOMER B. SPRAGUE, A. M.
REV. A. J. GORDON, D.D.	G. J. STOECKEL, Mus. Doc.
HON. SAMUEL A. GREEN.	HON. E. S. TOBEY.
DANIEL B. HAGAR, Ph. D.	S. P. TUCKERMAN, Mus. Doc.
LUMAN T. JEFTS, Esq.	REV. J. H. VINCENT, D. D.
H. N. F. MARSHALL, Esq.	REV. W. F. WARREN, D.D., LL.D.
CHAS. H. MORSE, Mus. Bac.	CHAS. E. WIGGIN. Esq.
REV. J. M. MURDOCK, D. D.	REV. E. B. WEBB, D. D.
CARL ZERRAHN.	

Ladies' Advisory Board.

MRS. J. W. BASHFORD.	MRS. EBEN D. JORDAN.
MRS. H. S. BURDETT.	MRS. MARY A. LIVERMORE.
MRS. L. E. CASWELL.	MRS. C. W. PIERCE.
MRS. MARY B. CLAFLIN.	MRS. SILAS PIERCE.
MRS. JONAS FITCH.	MRS. J. P. SQUIRE.
MRS. ALVAH H. HOVEY.	MRS. FENNO TUDOR.
MRS. E. B. HASCALL.	MRS. JOHN G. WEBSTER.
MISS FRANCES E. WILLARD.	

Board of Instruction.

CHARLES N. ALLEN, *Violin*.
VINCENT AKEROYD, *Alto Horn*.
EMMA L. ADAMS, *Ass't Accountant*.
WILLIAM F. APTHORP,
Lecturer, Piano, and Harmony.
E. M. BAGLEY, *Cornet*.
D. BATCHELLOR, *Sight Singing*.
THEODORE BECHER, *Bassoon*.
OTTO BENDIX, *Piano*.
D. L. BESSEY, *Sheet Music Dept.*
M. D. BERLITZ,
Principal of the School of Languages.
WILLIAM BRIGGS, *Fine Arts*.
MRS. SUSAN A. BROCKWAY,
Preceptress, Belles-Lettres, History,
Literature, etc.
EDGAR BUCK,
English and Italian Singing.
JOHN D. BUCKINGHAM, *Piano*.
HERBERT J. BUTLER, *Contra Basso*.
MISS ETTA L. BURNS, *Elocution*.
MISS MARY E. CARTER, *Fine Arts*.
G. W. CHADWICK, *Harmony, Composition and Instrumentation*.
LUCIUS A. CHASE, *Office Secretary*.
JENNIE B. CLARK, *English Branches*.
J. B. CLAUS,
Orchestral and Band Instruments.
BENJAMIN CUTTER, *Violin*.
AUGUST DAMM, *Piccolo*.

GUSTAV DANNREUTHER, *Violin*.
W. H. DANIELL, *Lecturer and Voice*.
MRS. G. M. DAWSON,
English Branches.
E. DUBOIS, *Languages*.
HENRY M. DUNHAM,
Organ and Piano.
JULIUS E. EICHLER, *Cornet*.
LOUIS C. ELSON, *Lecturer and Voice*.
PAUL ELTZ, *Bassoon*.
STEPHEN A. EMERY,
Lecturer, Harmony and Theory.
THOMAS P. FENNER, *Voice*.
MISS SARAH C. FISHER, *Voice*.
WULF FRIES, *Violoncello*.
F. W. HALE, *Tuning and Acoustics*.
MRS. JAMES HALL, *Harp*.
HERMAN HARTMANN, *Violin*.
RICHARD HEARD,
Piano, Organ, Literature.
IRWIN BUELL HIGLEY,
Sheet Music Department.
HENRY E. HOLT, *Music in Schools*.
GEORGE H. HOWARD,
Piano, Harmony, and Theory.
J. H. HOWE, *Piano and Harmony*.
SAMUEL R. KELLEY,
Lecturer, Elocution and Dramatic Action.
A. W. KEENE, *Voice and Sight-Reading*.
ADOLPH KIELBLOCK,
Lecturer and Piano.
JACOB F. KRAUSS,
Ancient and German Languages.

B. J. LANG, *Piano*.
EDOUARD LARCHER, *Languages*.
F. H. LEWIS, *Piano and Organ*.
F. F. LINCOLN, *Piano*.
LOUIS LIPPOLDT, *French Horn*.
DR. LOUIS MAAS, *Piano*,
Composition, Theory, and Orchestration.
MISS MARY F. MCCRILLIS, M. D.,
Resident Physician.
MISS GEORGIA A. MCGOWAN,
Matron.
MRS. A. C. MAGGI, *French and Italian*.
OSSIAN E. MILLS, *Accountant*.
FRANK E. MORSE, *Voice*.
SARAH ELIOT NEWMAN, *Piano*.
MRS. M. VON OLNHAUSEN,
Art of Embroidery.
JOHN ORTH, *Piano*.
JAMES C. D. PARKER,
Piano and Composition.
N. H. PEAKES, *Steward*.
CARL PEILER, *Piano*.
MRS. ANNIE W. PORTER, *Voice*.
MRS. A. E. POTÉ, *Physical Culture*.
WILLIAM RIETZEL, *Saxophone*.
ALFRED RIGG,
Euphonium, Baritone, and Trombone.
AUGUST REGESTEIN, *Tuba*.
A. L. DE RIBAS, *Oboe*.
E. SCHORMANN, *French Horn*.
FRED. W. SCHLIMPER, *Flute*.
ALFRED DE SÈVE, *Violin*.
KARL SEELIGMAN, *Languages*.
MISS ETTA R. SHERMAN, *Violin*.
HENRY D. SIMPSON,
Tympani and Drum.

WALTER SMITH,
Principal of the School of Fine Arts.
MAY L. SMITH, *Fine Arts*.
JENNIE M. STONE, *Librarian*.
AUGUST STEIN, *Contra Basso*.
GEORGE W. STEWART, *Tenor Horn*.
MRS. GERTRUDE H. STEWART,
Latin, English and American Literature.
LOTTIE E. SIMONS,
Piano and English Branches.
E. STRASSER, *Clarinet, Saxophone*.
HENRI STRAUSS, *Violin*.
ALLEN W. SWAN, *Piano and Organ*.
MIRIAM B. SWETT,
Assistant Registrar.
SIGNOR F. PAOLO TAMBURELLO,
Solo Singing.
SARAH E. THRESHER, *Registrar*.
LIZZIE S. TOURJÉE,
Piano and English Branches.
ALFRED D. TURNER, *Piano*.
L. D. VENTURA, *Italian Language*.
WILLIAM F. WELLMAN,
Manager of Sheet Music Department.
J. HARRY WHEELER,
Lecturer and Voice.
LYMAN W. WHEELER, *Voice*.
O. A. WHITMORE, *Clarinet*.
SAMUEL B. WHITENY,
Organ and Church Music.
CHARLES H. WHITTIER,
Piano and Organ.
MISS ANNA M. WILSON,
Physical Culture.
CARL ZERRAHN,
Voice, Harmony and Art of Conducting.

New England Conservatory of Music.

History.

THE CONSERVATORY SYSTEM of musical instruction was first introduced by the Director into this country in 1853. The Musical Institute, in which this advance was made, chartered by the State in 1859, soon developed into the Providence Conservatory of Music, at Providence, R. I. To secure advantages nowhere to be found outside of the largest cities, the institution was, in February, 1867, removed to its present location in Boston; and in 1870, by a special Act of the Legislature of Massachusetts, incorporated under the name of the New England Conservatory of Music. Here its growth was such that it soon became the largest music school in the world. During the present year students have been in attendance from thirty-eight States and Territories. The present term over 1000 have been enrolled, a somewhat larger number than ever before. In the brief history of the school more than 29,000 have enjoyed its advantages, and gone forth to exert their influence for good, in the refinement of public taste and in the elevation of society. Of its graduates, many are filling responsible and lucrative positions as teachers, organists, etc., while others, as solo artists and professors, have attained a most honorable distinction at home and in foreign countries. So high is the esteem in which the training is held that even the large numbers graduated from year to year do not suffice to supply the public demand for teachers who have enjoyed it. This remarkable growth and the needs and possibilities of the Conservatory System and of the combination of musical with general culture has led to the purchase of a splendid estate in the heart of Boston, giving the New England Conservatory.

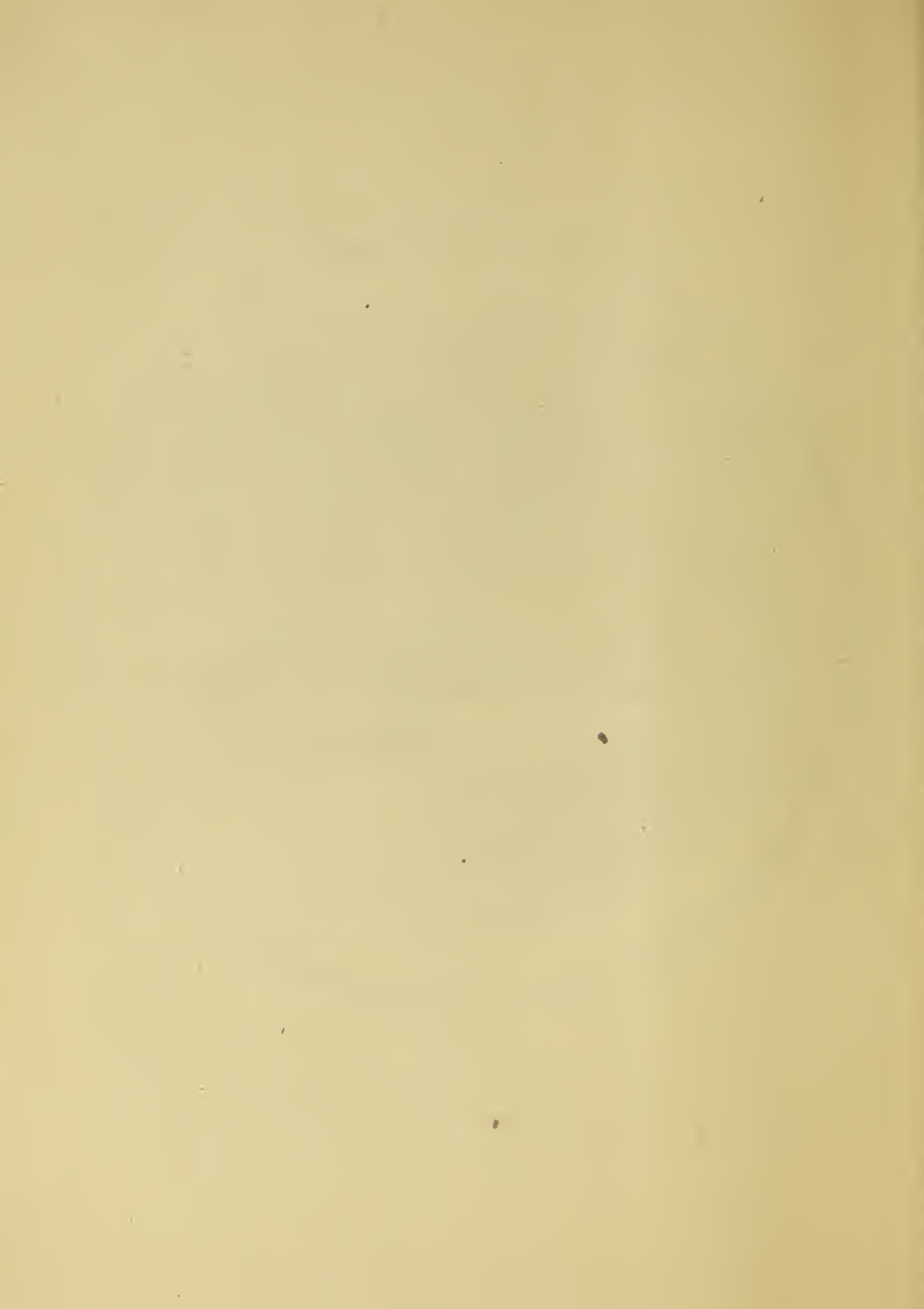
The Largest and Finest Conservatory Building in the World.

The new building is on Newton and James Streets, Boston, fronting on Franklin Square, a beautiful park adorned with fountains, flowers, trees, etc. The building has seven stories and a dome, is 185 feet on Newton Street and 210 feet on James Street, and has rooms for 550 lady students. The new concert-hall will have a large pipe-organ, stage, etc., and seats for 2,500. Besides library, reading-room, parlors, offices, etc., there are steam laundries, bath-rooms, hot and cold water, steam-heat, gas, and two elevators, and three broad, easy flights of stairs running from basement to attic. Telephone office is in the building. Street cars and carriages are passing constantly on Washington Street—the main thoroughfare of Boston—just far enough from the new Home to give the students all their advantages without the noise.

Location.

This splendid building, so magnificently equipped, is located in the heart of Boston—confessedly the musical and artistic centre of America, and on the one site in Boston, fronting the Park and separated from other buildings, where the quiet of the home is combined with access to all the advantages of the city. The most successful law schools are near the great courts. The best medical schools are near the hospitals. Even Harvard University, situated in an intellectual centre like Cambridge with her 30,000 inhabitants, feels so strongly the importance of a central location in a larger city for her professional scholars that she leaves her other buildings and her College grounds and erects her medical college in the heart of Boston. The same law holds universally of the best professional schools of all kinds in the Old World and preëminently of her great conservatories of music. So the great Conservatory and College of Music of America will flourish best in the musical atmosphere, where grand concerts, large orchestras, choral societies, and the most eminent solo talent of the world is to be heard. It must be near the great organs and the finest church music in the land. It must, in short, have the artistic advantages of a great city, and preëminently of Boston—the musical and intellectual centre of America. Boston is situated on the magnificent bay, which is an arm of the great Atlantic; the ocean breezes





are wafted through the streets of the city, cooling the temperature, and making comfortable even the warmest days. Even the famous Bay of Naples is not richer in lovely scenery than is Massachusetts Bay; and that portion of it known as Boston Harbor is particularly beautiful, the shores being thickly dotted with charming spots which have grown up into famous resorts, and to which excursions are run daily, both by steamboat and rail, at merely nominal prices. The advantages accruing to the Conservatory from its location in Boston are very great. No other city in the country furnishes so many inducements to the musical student. Its opportunities for general culture are so well known as to hardly need enumeration. During the concert season, chamber, symphony, oratorio, and miscellaneous concerts are of daily occurrence, while rare opportunities are afforded to students of frequently hearing the most finished vocal and instrumental artists of the English, Italian and German schools. There are over forty musical societies in Boston, and more than seven hundred public entertainments were given during the past season.

The New England Conservatory of Music is not content with securing the largest Conservatory Building in the world, or with the best location in America, or with the largest number of pupils. All this it has, but it aims distinctly at three great objects:—

I. At the Unrivalled Advantages of a Cultured Home for its Students.

II. At Advantages for the Broadest and most Generous Literary Culture in Connection with Music.

III. Last and Chiefest of all it Aims at the Broadest and Best Musical Instruction to be Obtained.

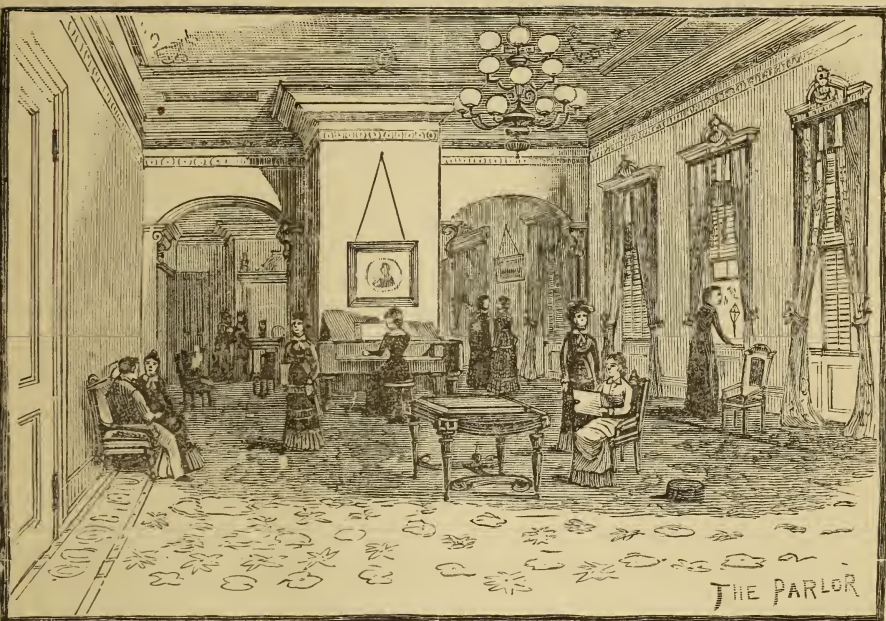
Home.

The need of a home in which the pupils shall have the best physical care, wholesome mental training, and the best society, can be fully realized only by parents who contemplate sending their daughters away to a great city in which they are perfect strangers, and by the Director whose best energies have been taxed for twenty years to secure good accommodations for his pupils at moderate cost. Many parents have reluctantly abandoned

plans for giving daughters the best advantages simply because of this uncertainty. The Director has been convinced by years of experience that the best results in education, and especially in musical education, cannot be attained with poor health. But it has been obviously impossible to do much for the physical culture of pupils scattered over a city of 350,000 people, and living in boarding houses and hotels. Again, with students scattered all through the city and suburbs many important helps are impracticable. Many evening entertainments, concerts, lectures and other exercises must be given up. The loss of time in coming in on trains and horse cars which are running to suit other patrons, the exposure and danger to the health, and the expense attending the keeping of even regular class appointments by students from the suburbs are readily perceived.

To overcome this expense and these obvious dangers and disadvantages, the Director has opened a cultured Home for five hundred and fifty of the lady students, in the quiet, healthful location of Franklin Square. The great Building is not only admirably adapted for Conservatory use, but has every modern advantage for a model home. Its concert-hall, library, reading room, recitation and practice rooms, museum, and parlors, are upon one floor, and rooms for the ladies are on floors above, all under the same roof. A lady Principal of successful experience in the management of the best schools and colleges will have charge of the ladies' department. The Director and his family will live in the Home and afford the students every possible advantage. While nothing sectarian in teaching or influence will be tolerated, the Home will be conducted on the principle of a Christian household with daily devotions, as in literary colleges. A Bible class on Sunday which those can attend who choose, with praise services on Sunday evening and addresses by the ablest ministers of Boston and other cities. The management of the Home distinctly assumes, however, that the young ladies who enter its halls have passed the childhood period, and it will strive to cultivate that spirit of self-regulation which characterizes every wise household as the age of womanhood arrives. To facilitate this self-direction the Director or Preceptress will be most happy to advise with young ladies in regard to all their studies and their plans for culture.

A resident lady physician will be ready to attend to those needing treatment, but even more to those who show the first symptoms of overwork or failing health, providing always "the ounce of prevention" instead of "the



pound of cure." GYMNASTIC EXERCISES with enthusiastic teachers will tempt rather than force students to proper exercise, while diet, dress, hours, methods of study, etc., will be influenced in a manner simply impossible outside of the general home. The Director recalls his efforts in managing a similar home before coming to Boston as one of the most delightful experiences of his life — a period hallowed by many cherished associations and attended with life-long advantages to his pupils.

Cost.

Owing to the immense number who attend the Conservatory these unrivalled advantages will be furnished much more cheaply than students can find board in private families, as will be seen under the title Expenses.

Method of Instruction.

While it should be distinctly understood that the very best private instruction will be furnished to students who choose that method of study, our name itself shows that the managers of the New England Conservatory believe very fully in

THE CONSERVATORY OR CLASS SYSTEM

As not only the cheapest, but the best possible method of musical culture.

The Conservatory of Music is now so established a fact in France, Germany, Belgium, England, and America, that scarcely any definition of its scope is requisite. It is to music what a college of liberal arts or the university is to education in general, and among certain European nations it is formally recognized by the government with the same liberality that is accorded to other institutions of learning. The great tone-masters, Mendelssohn, David, Joachim, and others that might be named, earnestly labored to give to musical education the benefit of the advantages of a class system of instruction; for by this plan they secured to the scholar of average means the services of better teachers and more thorough training than he could otherwise afford, and the general student, instead of pursuing his study amid the solitude and disheartening atmosphere of his own room, was brought in contact with congenial minds, and kept abreast with all the musi-

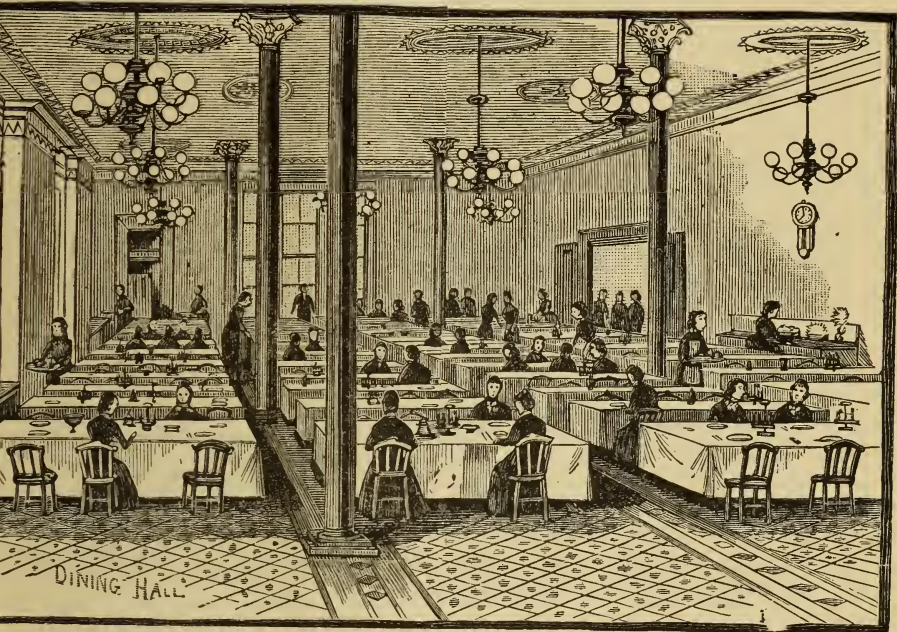
cal influences, literature, and progress of his day. The very atmosphere of a college is favorable to learning. The crowd of students bent on one pursuit; the eminent teachers; the class-rooms; the costly and curious apparatus; the library, and daily drill, — all conspire to make study interesting. The Conservatory groups all these advantages around musical instruction. The system that is so beneficial to the study of mathematics and the higher branches of learning has been found equally serviceable in attaining a high musical education.

Private Lessons.

Again, thousands who are passing through colleges and professional schools would never have been educated if obliged to secure a first-class private tutor. The same is true of musical instruction. Hundreds can pay \$15 a quarter where fifteen could pay \$100. The economy of the class system, as employed in the German, French, and Italian schools, is placed by the Conservatory at the service of its patrons. All that recommends it in schools of learning recommends it in schools of music. It is adopted not because it is the cheapest, but *because it is the best*. Each pupil has the benefit of the entire hour. Instruction to one is instruction to all; the benefit of the practice, the correction, or the explanation, is enjoyed by all; the illustration, the criticism, the approval, all can see and hear; shyness, that bane of young performers, is cured or abated; freedom and ease, those charms of social and domestic circles, are secured. Pupils taught in the presence of pupils, performing difficult music, and hearing it performed in class, become familiar with their own voices, get rid of awkwardness, and secure grace and ease. The power of emulation is also fully developed in the class, as ability is matched with ability; mind comes in contact with mind; and intellect is sharpened by intellect.

While, therefore, the merits of private instruction are by no means ignored, it is still claimed by our most eminent instructors that the class system possesses certain very important advantages of its own. One of Boston's ablest and most conscientious musicians, after years of experience in both class and private instruction, remarked, — "When I see how much better my *class* pupils acquit themselves than my private pupils, it makes me feel that I never wish to give another private lesson."

Opinion of Dr. Felix Mendelssohn Bartholdy: "An institution such as



the Conservatory, whose object it is to give its pupils an opportunity of making themselves thoroughly acquainted with all those branches of study, the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual, that by the participation of several in the same lesson and in the same studies a true musical feeling is awakened and kept fresh among the pupils, that it promotes industry and spurs on to emulation; and that it is a preservative against one-sidedness of education and taste,—a tendency against which every artist, even in the student years, should be upon his guard.”

Branches of Instruction.

The instruction is planned upon a broader basis than has ever been given in any great Conservatory,

EMBRACING SIXTEEN SEPARATE SCHOOLS IN ALL.

A School for the Piano.

A School for the Organ.

A School for Singing, Formation and Cultivation of the Voice, Lyric Art and Opera.

A School for the Violin, Orchestra, Quartette and Ensemble Playing.

A School for all Orchestral and Band Instruments, and Art of Conducting.

A School for Harmony, Composition, Theory and Orchestration.

A School for Church Music, Oratorio and Chorus Practice.

A School for training music teachers for Public Schools, etc.

A School for Tuning Pianos and Organs.

A School for Physical Culture.

A College of Music.*

A School for Common and Higher English Branches and for those who are fitted for it a College Course in connection with the College of Liberal Arts of Boston University.

A School of Languages, especially Italian, German and French.

* See Prospectus of the College of Music for advanced musical students, in connection with Boston University, in which the broadest musical culture and the highest degrees in music are conferred.

A School for Normal Instruction, or Instruction in Methods.

A School of Elocution and Dramatic Action—the largest of its kind in America.

A School of Fine Arts.

Music.

It will be seen at once that music has the place of honor in our circular, some nine of the schools being devoted to it in all of its varied forms. In these schools instruction will be given in every branch of the science and art of vocal and instrumental music.

General Culture.

It will be observed from the above that our course of musical instruction, embraced in its distinct schools, with 1000 pupils last term and some one hundred instructors is the largest and most complete in existence, yet the New England Conservatory aims at a still broader and more generous culture. It is generally conceded that the study of music tends to refine the manners and cultivate the taste. At the same time the impression prevails that the concentration of effort necessary to insure the success of students pursuing a musical course precludes all possibility of culture in other directions. This impression is not only false, but the Director is convinced by years of study and experience that music opens up the way to a broad and liberal culture. Education is a whole simply because man is a unit and one part of the man cannot be developed to the highest point without the cultivation of the other parts of the nature. We might as well talk of a man becoming a good blacksmith by the cultivation of his arms alone without any care of his stomach or his lungs, as to speak of a man becoming a great musician by the mere cultivation of his fingers without any attention to the emotions and the mind in which music has its inspirations and its ideals. Those who have had the longest experience in music are painfully aware of the inharmoniousness of an uncultivated musician or of a mere technician, without a general culture. Hundreds of musicians are failing to take the highest positions in our colleges and universities because of their limitations in this respect. Upon the other hand the world is painfully aware of the undesirability of men whose minds alone are trained, while their manners are uncouth, their bodies unhealthy, their tones unpleasant, and their

emotional and moral faculties undeveloped. We aim to overcome the one-sidedness of men's intellectual training upon the one hand, and of most private instruction in music upon the other, by the Conservatory system combined with a generous culture. *Our ideal of education is the harmonious development of all one's faculties to their highest power and their application to the highest use.* We believe, further, that STUDENTS CAN CULTIVATE THEIR MINDS BETTER FROM THE CONSERVATORY STANDPOINT than they can cultivate music from the standpoint of our literary institutions. We believe this, not only from the superior advantages the New England Conservatory can offer for general culture and for the highest education in connection with Boston University, but also from the fact that our system puts heart and head in their natural relations for their best development. An eminent educator said recently in a public address: No college course is complete which pays no attention to the emotions. These are the powers which move the mind. Education when it cultivates the intellect alone is narrow and one-sided, often impracticable, and sometimes used for devilish purposes. A large change must speedily be made in our educational system. *Æsthetics*, which aims to give the Science of Feeling, Art which aims at its outward embodiment, and Music which is the natural language of the emotions, will be much more largely cultivated.

The college which shall attempt to develop the intellect from the emotional standpoint instead of vainly trying to develop feeling from the mental standpoint or, more vainly still, to shape character without feeling, will not only broaden our educational system, but will revolutionize it by putting heart and head in their natural relations. Accordingly the New England Conservatory of Music has arranged in connection with its musical education a liberal culture for those who desire it.

The Piano Forte.

The list of efficient teachers of the Piano-Forte connected with this Conservatory is a sufficient guarantee of competent instruction. The course is divided into five grades. It embraces as many of the principal works of the masters as it is possible to study thoroughly with a correct execution and interpretation in the time necessary for the completion of the course. Soloists for the Conservatory quarterly concerts are chosen from the fifth grade.

The Piano students enjoy all the privileges possible to be obtained in any foreign Conservatory.

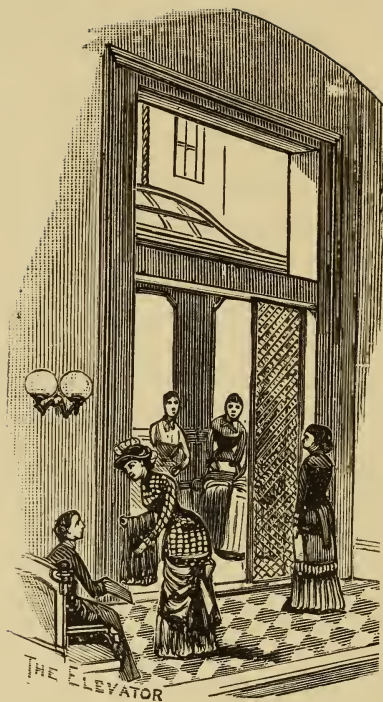
In order to graduate as a soloist a student must be able to give, during the last year's study, at least one piano recital from the works of the masters. Those who are qualified may enjoy the privilege of solo and *ensemble* playing at the weekly recitals in Conservatory Hall. (See *ensemble* playing, Violin School, page 18.) These concerts have become more popular than ever during the past year, and the arrangements which have been made for the future cannot fail to make them even more attractive and profitable to all the students of the Conservatory.

The standard of instruction for Piano having been raised since the compilation of the "New England Conservatory Method," this work is now used principally in the first and second grades, together with selections from Clementi, Krause, Schumann, and Mendelssohn, which, with selections from Kohler, Bertini, Heller, Loeschhorn, Plaidsy, Czerny, Haydn, Moscheles, Eschmann, Mozart and others, are made the basis of instruction in the third grade. The studies and compositions forming the basis of instruction in the fourth and fifth grades are carefully prepared from the most eminent authors, and are chiefly those used at the leading Conservatories of the Old World.

In the study of the Piano the pupil is required to pursue the most thorough modern system of technical training practicable in the number of years embraced in the course. It is the special aim of this Conservatory to so educate its students that when they graduate they shall be fully prepared to enter by themselves upon the higher course of artistic development. Piano recitals by eminent Pianists are of almost daily occurrence during the musical season in Boston. These are of great value to students of the Piano.

All Piano pupils will be expected to practise at least the following number of hours per day in the different grades, viz.: 1st grade, $1\frac{1}{2}$ hours; 2d grade, 2 hours; 3d grade, 3 hours; 4th and 5th grades, 4 hours. The time to be divided on Scales, Studies, and Pieces, as the Teacher may direct.

At graduation pupils will be presented with the classified list of studies used at the Conservatory.



The Organ.

The New England Conservatory of Music affords its Organ pupils a complete course of instruction, in which particular attention is given : —

- 1st. To a systematic study of obligato pedal playing.
- 2d. To a knowledge of harmony and counterpoint.
- 3d. To the art of accompanying, embracing, in the third and fourth grades, the study of the standard masses and oratorios.
- 4th. To the art of improvising.
- 5th. To concert music, with special reference to the works of Seb. Bach and Mendelssohn, and arrangements from the scores of the great masters, by W. T. Best.

In a word, *all* branches of study are given to the pupil, who is thus enabled to form a style of performance fitting to the grand and noble character of the instrument.

A knowledge of Harmony and Counterpoint is considered an indispensable auxiliary to successful organ study, and the former should be taken up from the beginning.

Students are advised not to begin the study of the organ until they are able to play with proper phrasing and execution Heller's Piano Studies, op. 47.

To furnish every facility for acquiring a mastery of all kinds of Organ music, a large three-manual pipe organ, with two and a half octaves of pedals and an ample variety of registers in each manual, has been constructed by the celebrated firm of Messrs E. and G. G. Hook & Hastings, and placed in the hall of the Conservatory for the use of its classes. Also a new three-manual pipe organ, has been constructed by Mr. Geo. H. Ryder, and set up in the Conservatory, making nine organs now in constant use in this institution by the students ; and those who are sufficiently advanced receive instruction on the Great Organ in the Music Hall, and have the opportunity of playing at the public concerts given there.

Such facilities for practice in the same building are not furnished elsewhere, in this or any other country.

Frequent recitals, by eminent organists, are given to the pupils upon the Conservatory organ, and also upon the Great Organs in Boston.

These are designed to afford an opportunity of listening to the best, and

in many respects the greatest music of *all schools* and *all styles*, from Bach to Wagner.

The London *Choir* speaks as follows of the organ department of the Conservatory: "In the New England Conservatory of Music, not only are the ordinary branches of musical instruction well cared for, under the direction of Dr. Tourjée, but the organ recitals are so arranged as to provide illustrations of all classes of music for the instrument. In this respect the American Music School is far in advance of our own Academy, and, indeed, of every English educational institution."

The Violin.

The growing interest in the art of Violin playing manifested throughout the country of late years, and the increased demand for thorough instruction in the technique of this instrument, has induced the management of the Conservatory to give special attention to increasing the facilities of this department, and to this end has secured the services of an efficient corps of professors, including the best of resident players, consisting of Chas. N. Allen, Gustav Dannreuther, Alfred De Sève, Herman Hartmann, Benjamin Cutter, Henri Strauss, P. H. E. Verron. These are men of large experience as teachers, solo artists, and conductors of orchestras. There is a regular progressive course laid out which is pursued in the Conservatory, consisting of five grades, beginning with the elementary principles of notation, construction, and proper use of the instrument, with easy exercises, studies, and recreations, such as are found in the Violin methods of Campagnoli, Merz, Alard, DeBeriot, Spohr, David, Weiss, and others, Vanhall, Pleyel, Kayser, Mazas, Mayseder, and Ries, passing on through the intermediate grades as laid down in the printed course of the Conservatory.

In connection with this new school of Violin playing, it is intended to form classes for *ensemble* playing, in which the more advanced students in piano playing, as well as those from the Violin classes, will be enabled to study Classical Chamber Music, under the guidance of competent masters, and, from the spirit of emulation which these meetings are calculated and certain to impart to the students taking part in them, they will prove the means of making them familiar with one of the most extensive branches of musical literature. Advanced students will have frequent opportunities of

playing in the recitals and public concerts of the Conservatory, and when sufficiently advanced can join the "Conservatory Orchestra."

Pupils may secure, at light expense, rare opportunities for attending the numerous orchestral concerts given in the city, such as "The Harvard Symphony," "The Philharmonic," "The Boston Symphony," and several orchestras performing daily in Boston during the entire season. No finer opportunity is offered in America for pursuing this study than at the New England Conservatory.

In the fifth grade, the easier solos and studies of Corelli, Viotti, Baillot, Rode, Kreutzer, DeBeriot, Mayseder, Kalliwoda, David, Spohr, Fiorillo, and the duets of Romberg, Hauptmann, Spohr, and others, are pursued. Here now the gates are open for the student to become acquainted with the rich field before him in the whole range of our great classical composers, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Bach, etc., and the specialties of violin compositions of Molique, Spohr, Joachim, Paganini, Lysinsky, Vieuxtemps, Ernst, and others.

Violin is taught in classes of four, 1st and 2d grades, \$15; 3d, 4th, and 5th grades, \$20 each per term. Private lessons, when desired, can be arranged for at the office at teachers' regular rates.

Orchestral and Band Instruments.

Heretofore, no opportunity has been afforded in this country for systematic instruction in the organization and training of orchestras and bands. Occasionally, in some of its features, very competent instruction has been given by private teachers. But the opportunities afforded have not been equal to the demands. Special attention is given to this department of the Conservatory, and a complete course of study is laid out for each instrument similar in its methods to those of the celebrated Paris school. Instruction by the most competent professors is given in solo, quartette, orchestral, military, and concerted music, and also in harmony, composition, and all the fundamental principles of orchestration and arrangement of music for reed, orchestral, and military bands, and the grouping of the same. Students may commence the study of any orchestral instrument at any time, either in classes or in private lessons.

The School of Band Music, opened by the New England Conservatory,

will do all in its power to encourage the reinstatement of reed instruments in their proper position in military bands. There is a very prevalent notion that reed instruments are effective only in very large bands. Theory and experience have abundantly proved this to be a mistake. The balance between brass and reed instruments can be preserved with small numbers as well as large. That a well-founded system in the management of military bands is greatly needed cannot be questioned, as the interest in and love for the better class of band music is constantly growing in this country. New organizations of the kind are continually forming, and the demand is great for such instruction as may qualify students to join them. The means for its acquirement, however, have been hitherto wholly inadequate. Private lessons from such instructors as are to be relied upon are very expensive; besides which, the need of the spur of competition, and other manifold advantages of a large school of military music, has been felt, but none such has been opened to the public of the United States.

The system which has produced such exceptionally fine music of this class in France is naturally regarded as a model, it being generally acknowledged that the high standard of excellence in band and military music in that country is due to the invariable rule, that no one shall be admitted to such an organization who has not the certificate of the famous Paris Conservatory.

That such a school of systematic instruction, to prepare students to become thorough band musicians, has been established in connection with the New England Conservatory of Music, cannot fail to meet the approval of every true friend of the art. By this system the pupils will not only be thoroughly grounded in the science of the particular instrument they may elect, but will gain such other general knowledge bearing on the subject as cannot fail to be of incalculable value to them.

Lessons on Orchestral Instruments are given in private, at the teacher's regular rates, prices dependent upon the length of the lesson; one half hour, three quarters of an hour, or hour. Lessons in classes of four, 1st and 2d grades, \$15.00; classes of four, 3d, 4th and 5th grades, \$20.00 per term, twenty lessons, of one hour each.

Harmony and Practical Composition.

This department includes a perfect comprehension of the system of musical notation; the manner in which the major and minor tonalities are related to each other, and the relationship of the different keys or scales; a thorough practical and theoretical knowledge of intervals and the construction of chords, with the artistic laws which regulate melodic and harmonic progressions. Classes are formed both for those who wish to give special attention to this study, and also for the higher branches of musical theory, counterpoint, fugue, form, and instrumentation.

Particular attention is paid to the encouragement of practical composition, and the best original works by the students are mentioned in the annual Calendar.*

An opportunity is also given for the public performance of such works as may be found sufficiently meritorious. In this respect the Conservatory follows the precedent established by the best European Music Schools, in which the most deserving chamber and orchestral music is performed under the pupil's own direction.

The interest already shown in this department of music would seem to warrant the belief that America is soon to possess able composers as well as instrumentalists and vocalists. In addition to the regular classes of the Conservatory, one has been formed, into which pupils may bring their musical compositions of whatever kind, and have them criticized and corrected, and its success is already very encouraging.

COURSE OF STUDY IN THEORY.

This embraces Acoustics, the Tone System, Rhythm, and Tempo, Melody, Thematic Treatment, Musical Form, Musical Instruments, the Compass and Characteristic Effects of the various Instruments, etc., together with the principles underlying the meaning and interpretation of Music. Harmony and Counterpoint are taught as separate studies from the above.

* Among the students in Composition who merit notice is Mr. James H. Howe, who has developed special talent in this department. Several of Mr. Howe's published songs have met with decided favor, and his cantata, "The Ship of State" (words by Longfellow) has excited much interest in several choral societies.

Graduation.

Students pursuing the regular course in piano-forte, organ, voice, and orchestral instruments are required to take one year's course in harmony or counterpoint, and one year in theory of music, — the course in harmony usually preceding that in theory, though they may be pursued at the same time. Students graduating in voice are required to take only three terms in harmony, but four terms are necessary for *graduation* in harmony. All are strongly advised to take sight-singing, teaching in public schools, and organ students to take church music. At the close of each term a written examination is held. Advanced vocal scholars are expected to study the piano-forte at least sufficiently to master the first three grades of the Conservatory course, and to pass an examination in sight-singing.

The Voice.

Probably no department of musical culture is so much neglected as that which relates to the development and training of the voice,—a subject of great importance, as it teaches the correct use of the respiratory organs, whose improper or insufficient employment injuriously affects the general health, and particularly that of the vocal organs, the forcing or straining of which tends directly to bronchitis, laryngitis, inflamed tonsils, the “clergyman’s sore throat,” so prevalent among public speakers, and similar diseases. It is a common opinion that frequent singing, reading aloud, or public speaking is injurious ; but the truth is, that an intelligent and scientific use of the voice is the best way to strengthen the vocal organs and enable them to resist the deleterious effects of our humid and variable climate. No people in the world can so ill afford to dispense with vocal training as the Americans, the statistics of whose mortality show that more than 200,000 annually die from diseases of the throat and lungs, a large portion of whom might have prolonged their lives many years had they learned to strengthen the vocal organs by judicious daily exercises. Many voices are seriously injured, many ruined, through the ignorance of persons undertaking to teach vocal training while knowing nothing of the mechanism of the voice or of its capabilities. It is no unusual thing for us to be requested to receive as pupils persons whose voices have been greatly injured or entirely

lost through forcing, mismanagement, or disease ; and though such voices can never fully recover from their injuries, they may, by proper treatment, regain much of their original sweetness and power.

Regardful of the health of our students, the Conservatory has the service of regular physicians, by whom lectures will be frequently given, on throat and lung affections, entirely free of charge.

The practice of singing under a scientific master is calculated to bring about the healthy action and development of muscles which otherwise would have lain dormant.

Instruction in this department includes the study of the union of the registers ; study of the physiology of the vowels and consonants ; study of solfeggi and the application of words to music ; exercises for obtaining agility and flexibility of voice ; thorough exercises in the scales, major and minor ; the chromatic scale and arpeggios ; study of the movements and embellishments suitable to the different styles of singing ; study of English, German, and Italian songs ; cultivation of the voice considered as an organ of æsthetical feeling in art ; study of dramatic expression, and the development of the voice to suit the requirements of the church and public hall before large assemblies, as well as of the parlor. (See Artists' Vocal Course below.)

It is arranged with a view to secure the highest standard of taste, that no pupil shall graduate as a vocalist who has not completed the required courses in theory and in harmony, and become sufficiently qualified to give *alone*, before a public audience, at least one entire programme, made up of standard works, by masters representing the various schools of music.

At graduation pupils will be presented with the classified list of studies for voice training and solo singing.

Artists' Vocal Course.

An Artists' Vocal Course, recently organized, affords every possible advantage of thorough instruction to those wishing to prepare themselves for the concert-room, the oratorios, and the lyric stage. The course embraces three years, and includes private and class lessons in Singing and Cultivation of the Voice, Interpretation of the highest Works of the Masters, Dramatic Action (see page 35), the Italian Language, and Harmony. Admis-

sion to the rehearsals of the best solo, choral, and orchestral performances, are secured to the student, and introduction to the public guaranteed. The fee for the course is \$75 per term.

This course is one which the Conservatory has been pursuing conscientiously under our ablest teachers, who have had unusual experience. They have been quietly doing their work in preparing students for the opera, without the manifestos which have repeatedly been put forth in America. Students educated at this Conservatory pursue the course in voice training, in the Italian Language, Dramatic Art, Lyric Art, and Opera. In several cases our students have distinguished themselves in opera in Italy, the land of operas, the most distinguished teachers speaking very emphatically in commendation of the perfection of their training at the New England Conservatory, and, in several instances, have written, "All that you need is to add to your *répertoire*, as what you have been over is beyond criticism."

THE GERMAN LIED.

Although the German system of vocal culture has been superseded by the Italian, the German songs are recognized by musicians all the world over as the embodiment of poetry. As an eminent musician recently expressed himself: "One must learn in Italy to sing the songs of Germany."

Since the death of Mr. Aug. Kreissman, few teachers in America have given their attention to this branch as a specialty. Mr. Carl Zerrahn and Mr. Louis C. Elson give vocal instruction, with especial reference to the songs of such masters as Schubert, Schumann, Franz, Jensen, Reinecke, etc., etc., and frequent lectures on their works are also given by Mr. Elson.

An excellent opportunity for students to become acquainted with the noblest forms of modern vocal music.

Sight Singing and Vocal Music in Public Schools.

This branch of musical culture is now favorably engaging the minds of educators, and is rapidly being engrafted upon the curriculum of studies in all our best public schools. Already upwards of eighty cities and towns in Massachusetts alone have adopted it; and although a preparation for this work may be acquired by those who are by nature fitted for it, with really less labor and expenditure of time and means than for the usual duties of

the profession of music, thoroughly qualified teachers are in great demand at very handsome remuneration. Students in this department not only have the benefit of instruction at the Conservatory, but ample opportunities are afforded for examining the practical work in the Boston schools, as taught by Mr. H. F. Holt, who stands confessedly at the head in this branch of study, and who has charge of this department.

A thorough course of study has been carefully prepared, covering the instruction received by pupils in the primary and grammar schools. The first course comprises six grades, and includes the instruction received by pupils in the primary school from five to eight years of age. On completion of this course, students passing a satisfactory examination will receive a certificate of competency to teach it. The second course comprises four grades, covering the instruction received by pupils from eight to twelve years of age in the grammar school. On completion of this course a certificate will likewise be given. The diploma of the Conservatory is awarded to those who complete the entire course. Our list of instructors in this department is a guarantee for the thoroughness of the instruction; and through their influence our best efforts will be made to secure situations for competent teachers.

All pupils, whether of instrumental or vocal music, ought to enter the department of sight singing. The ability to read music at sight lies at the basis of a true musical education.

Very few among the thousands who are studying music are able to read even a plain hymn tune correctly at sight, and it is not unusual to find solo singers who are obliged to have their parts taught to them, having really no knowledge whatever of how the piece should be sung by simply looking at the notes. If the pupil has not acquired the ability to read at sight with facility, however thorough he may become in the theory of music, he must always labor at great disadvantage. By making it the subject of the earliest instruction, all who have ordinary musical talent may soon learn to sing readily by note, and thus save months, if not years, of vexatious and disheartening toil.

In order that no opportunity necessary to the most rapid progress of our pupils may be lacking, free classes in elementary instruction and singing at sight have been maintained, at which the subjects of notation, intervals,

rhythm, technical terms, etc., are fully explained, and a thorough practice in intervals, major, minor, and chromatic scales, and other exercises for learning to read music, is afforded to all the pupils. Through the interest that has thus been awakened in the study, there has come to be much demand for *more special instruction*. Classes have already been formed, and in order that the matter of expense may not deter any who would otherwise be glad to avail themselves of this opportunity, the Director has decided to place the terms at \$15 each in classes of four. The object of these classes will be to enable the pupils to sing any music at sight, but especial attention will be given to the matter of preparing pupils for church situations. That this subject needs special attention, any one who knows of the number of singers with well-trained voices, who fail to obtain situations in church or elsewhere, through their inability to read music, need not be reminded.

The advanced class in sight singing will be devoted principally to the practice of catches, glees, madrigals, and part-songs. The interest of these compositions is generally admitted, but their utility as a means of study is not properly appreciated. *Independence of parts*, so necessary to effective part-singing, is best attained by the thorough practice and study of catches, glees, and madrigals, the matter of light and shade not being neglected; while in part-songs light and shade are the prominent features, independence also receiving due attention.

ELEMENTARY INSTRUCTION.

It is very much to be regretted that parents and pupils take so little thought of the importance of being able to *read* the pieces they practice, that is, to mentally decipher the printed notes, and thus sing or play by sight, knowing how the music ought to sound simply by looking at the page.

Many suppose that this faculty is attained only by the highly-cultivated musician, whereas by making it the subject of the earliest instruction, months, if not years, of vexatious and disheartening toil are saved.

EVENING SINGING CLASSES.

Special evening classes are formed each term for the primary instruction in the elementary principles of singing, which are open to the entire public at a mere nominal charge. These have been largely attended.

CHURCH MUSIC.

An old church ordinance in Germany required that candidates for holy orders should be qualified to pass an examination in church music as well as theology. And since this universal language, suitably employed, may soften the heart, and prepare it for receiving religious impressions, the ministry and church officials of the present day should become acquainted with its capabilities and its relations to divine service. The church should be the Sabbath home of the artist and the amateur, and all should add their talents and abilities toward the completeness of worship.

A large chorus choir, the nucleus of which is a quartette, should support the congregation, and enrich, embellish, and render impressive by appropriate selections the services of the sanctuary. Bach's Passion Music, written for a solo choir and two chorus choirs, with a distinct part for the people, furnishes high authority for this arrangement, which is carried out at the Saint Thomas Church in Leipzig. Mendelssohn organized and conducted the music in the Dome Church, Berlin, on the same plan. The English composers have also given us a *répertoire* of church music worthy of careful study. With the introduction and practice of proper music in the Sunday schools it would not be long before this method could be successfully carried out in nearly every church in the land. In the stirring strains of the masters, Christians could pledge themselves to a common faith, the musical taste of every household would be elevated, and a genial charm spread through the entire social fabric.

A new interest in this important subject has within a few years been awakened in America, and the demand for organists, directors, precentors, and solo singers, *thoroughly educated* in true ecclesiastical music, is continually increasing.

A theoretical and practical course of study is arranged in this department, under the direction of Mr. S. B. Whitney, the accomplished organist and director of music at the Church of the Advent. Instruction is given in solo singing, organization of choirs of all descriptions, and in chorals for the people with the best models of music, the correct style of rendering them, and the proper use of the organ.

Art of Conducting.

Throughout the country there is a demand for musicians competent to organize and conduct choral societies and choirs, orchestras, etc. To this branch of musical study the New England Conservatory pays particular attention, the course being thorough and progressive, and including every detail of the art. Pupils have ample opportunity of learning the use of the *baton*. Under the direction of Mr. Carl Zerrahn, this department has proved one of the most interesting and useful in the Conservatory. Probably no musician in this country is more widely or more favorably known than this distinguished teacher,—for twenty-five years the conductor of the Handel and Haydn Society; also conductor of the Harvard Symphony Concerts; and of the choruses of the Peace Jubilees of 1869 and 1872.

Tuning Department.

The value of a general knowledge of this art, both from a practical and a purely artistic point of view, does not seem to be fully appreciated by the public. Certainly, for every player to be able to keep his own piano in order would not only obviate much annoyance and expense, but would also prevent the inestimable damage done to fineness of ear and musical appreciation (especially with beginners) by the use of ill-tuned instruments: a fact which will readily commend itself to the judgment of any thorough musician. Moreover, the exact and delicate cultivation of ear and of discernment of intervals demanded by this study, would of itself be a sufficient reason for pursuing it, even were there no strictly practical advantage to be derived.

The common notion that it is exceedingly difficult of acquirement—demanding primarily an exceptionally fine ear, is incorrect. The success which has followed its introduction into the Conservatory has fully demonstrated that it is easily within the reach of all who have sufficient natural ability to succeed in any other department.

The reason why so few musicians have a knowledge of tuning has lain hitherto in the difficulty of taking it up in connection with other branches of musical study, it being usually found necessary to obtain a position in a piano factory and serve a long and tedious apprenticeship—a course in most cases impracticable or even impossible.

In view of these facts this department was introduced into the Conservatory, with ample provision for a full and systematic course of instruction embracing two objects: first, to meet the needs of all students of music; second, the thorough qualification of any who desire to make it a profession.

The course is indicated by the following outline:

- I. Rudiments of instrumental music and of harmony.
- II. Of acoustics, to include theory of scales, intervals, and temperaments.
- III. Of methods of piano-forte and organ (reed and pipe) tuning; adjustment of temperaments; practical tuning.
- IV. Of all varieties of piano-forte actions; defects and remedies.
- V. Of construction of reed and pipe organs; defects and remedies.

The mechanical facilities here are entirely adequate. Rooms have been fitted up in connection with the piano-forte ware-rooms of the Conservatory, with special reference to this department, containing instruments for practice, models of actions, tools, acoustic apparatus, etc.; which together with practical work in the ware-room, tuning and repairing department, where pianos are being constantly received for reparation, afford the student abundant opportunities for perfecting himself in every detail; and in order to secure the utmost possible advantages in this direction, arrangements have been made with manufacturing firms of the city whereby students will be admitted to the factories where the piano and organ will be examined with an instructor in all stages and details of construction.

We desire especially to add that this course is altogether as suitable for ladies as for gentlemen, and that with the improved instruments now in use all mechanical difficulties in the way of piano-forte tuning have been removed, so that as teachers they may at least assume the care of their own and pupils' instruments, or may even follow it professionally, as they are already doing to some extent.

Recitations.

Classes in cultivation of the voice, piano-forte, organ, violin, and other instruments, and in harmony and musical theory, and tuning, receive two lessons a week, of one hour each. The classes in harmony, general musical instruction, notation and church music practice, art of teaching and normal instruction, each meet once a week. The classes in singing at sight meet two times a week.

What Branches of Music Shall I Study?

Students who are preparing to teach music too often confine themselves to a single study, as piano, organ, or voice, without paying any attention whatever to the other branches. As well might a person preparing to teach in the public schools omit arithmetic and geography. The slightest acquaintance with the positions filled by the great majority of music teachers throughout the country will show such preparation greatly defective. There is scarcely one music teacher in a hundred with a good income who confines his efforts to a single branch. It has come to pass that a person is not competent to take charge of the musical department of a seminary or college who is not acquainted with the principal branches of music, and no bureau or professor can heartily and unqualifiedly recommend such a person. Very few schools have pupils enough to warrant them in having special teachers for the piano, voice, harmony, and organ, and any one can see it is not economy to employ two or three special teachers where one competent teacher could do all the work. The case is the same in the community. A teacher who can give instruction in piano, voice, and musical theory will control the field and have double influence in securing pupils, and if he also have a knowledge of the organ he will not only increase his usefulness by assisting the church, but will add largely to his income.

School of Common and Higher English Branches.

Feeling the necessity before alluded to of counteracting the erroneous impression relative to the incompatibility of musical culture and intellectual vigor, the Director of the Conservatory has perfected arrangements which will enable students of the Conservatory to pursue, in connection with their musical course, the following studies: English Grammar, Rhetoric, Literature, Arithmetic, Algebra, Geometry, Natural Philosophy, Physiology, Botany, Geology, Astronomy, History, Political Economy, Mental Science, Moral Philosophy and Latin — all through three years. Classes are organized in each of the above branches whenever a sufficient number of students apply for instruction therein. For students who are prepared for a regular college course which they wish to pursue in connection with music, the New England Conservatory offers special opportunities through its connection with

the College of Liberal Arts of Boston University, the advantages of which are fully explained in the University Year Book, or the College of Music circular.

In this connection it seems proper to allude to the fact that many young persons, while pursuing their literary course, are to-day undertaking to study music, as they suppose, under safe and competent teachers, but coming to us after graduation, they find, to their surprise, that the greater part of their practice and instruction under such teachers has been, in many instances, almost wholly wrong, and in some cases worse than useless. It would have been better had they omitted their music altogether until they could find competent instructors. It will readily be seen by parents and guardians that, if music is to be pursued, the proper time is when the vocal organs and the fingers are flexible, and that the period of youth and school life is *the* time intended by the Creator for musical instruction; and now that ample provision has been made for a literary course under experienced and able instructors in this department, simultaneous with the regular musical course, there can be no reason why this golden opportunity should not be embraced.

School of Languages.

Of these, the German, French, and Italian are perhaps the most important; they being the spoken languages of the countries most frequently visited by Americans. The German language is peculiarly rich in its literature, and is particularly important to the musical student, as many of the profoundest works on music, written in this language, are still untranslated, while its song literature is the finest in existence. The French is every year becoming more extensively used in good society; while the Italian is, above all others, the language of the fine arts, especially that of poetry and music. Pupils of the Conservatory are instructed in these languages by the most experienced and accomplished teachers, at class rates, and learn not only how to read, write, and translate, but also how to speak and sing each of these languages correctly.

In founding this School in connection with the Conservatory, every step was taken to insure its being equal in excellence to the other departments of the Conservatory.

Its direction is in the hands of Profs. M. D. Berlitz and E. Dubois the

well-known founders and directors of the famous "Berlitz Schools of Languages." They will be assisted by Profs. Karl Seeligmann, Edouard Larcher, and Dr. L. D. Ventura as sub-directors, and by a large number of the best of native teachers that can be engaged.

The method of instruction is what is known as the "Berlitz method," a system that has produced, for the four years past, perfectly unparalleled results. Every student of ordinary intelligence is certain to learn to speak, read, understand and write, not only fluently, but also correctly. The tedium that so often accompanies other methods is entirely avoided. The students do not crowd their memories with senseless expressions, which are generally supposed to be the means of imparting a knowledge of (what some people consider) grammar, but make a practical use of the language from the very first lesson; and, instead of the dry memorizing, they form a habit by continual practice. Every part of the language is thoroughly taught, and in such a manner that the students will perfectly understand the value of every word and its ending, the construction of sentences and their modifications (i. e., be good grammarians), without having studied the abstract and — to most people — obscure theoretic grammar.

Lessons will be given in small classes or privately. There will be special hours devoted to the study of elocution in the foreign languages, for those who learn to sing in these tongues.

A number of lectures in German, French, and Italian are preparing, which will be delivered regularly once a week, as soon as the number of advanced students will furnish a sufficient audience.

In a short time there will also be special tables in the dining-room reserved for conversation exclusively in French, German and Italian, so that the students will have the opportunity of practicing outside of the class-room and thus augmenting constantly their vocabulary and get that ease in conversing that is so difficult to obtain in the recitation room alone.

The School of Fine Arts.

This department has been added to enable those wishing to make a special study of art, independently, or in connection with other studies, to secure the best facilities under competent teachers. In order to give all the students the advantages of a broad and liberal education, lectures upon art will be given

during the term. It is desired that those who go out from the Conservatory shall find in the generous culture which is our aim to furnish that they are more thoroughly equipped as teachers and workers than they would be with one branch alone. Certificates and Diplomas awarded.

Boston with its numerous studios, fine collections, frequent exhibitions and art atmosphere is concededly the centre for the study of the Fine Arts in America. We aim to give the best facilities to be found in the country.

This department of the Conservatory is under the direction of Walter Smith, who for several years has been at the head of the Massachusetts Normal Art School and who as an instructor in the fine arts, in the opinion of the best judges, has no superior.

He has arranged the courses of instruction, and selected competent instructors to aid in carrying out his plans. (Send for special circular.)

Drawing and Painting.

The subjects of study are divided into two groups,—elementary and advanced; the first for beginners, the second for those who can draw from nature.

Elementary Course.

Object-drawing by free hand. Perspective by instruments. Drawing flowers and foliage from copies. Human figures from copies. Designing in line and color. Lessons in teaching drawing, modeling, etc.

Advanced Course.

Painting in water colors from nature. Aerial perspective. Landscape. Studies in oil and water colors from objects. Portrait-drawing and painting from life. Composition, theory, and practice. Lectures on fine art. Classes in these subjects are formed. Frequent lectures on painting, sculpture, and architecture, and on the history and practice of fine and industrial arts will be given by Prof. Smith, to which all students in this department of the Conservatory are admitted. Tuition in classes, \$20.00 per term. Private terms at reasonable rates.

The Directors of the Conservatory are determined to make this a School of Fine Arts second to none in America.

The Normal School.

The object of the Normal School is to study the best methods of teaching. Pedagogics or the Science of teaching has been created by Pestalossi and Frœbel who went back from the dry scholastic method of the Middle Ages to a study of the natural method of teaching and learning, and especially to a study of rapid methods by which children learn in connection with natural objects. Pedagogics has now a recognized and important place in all the German Universities, and is accorded a separate department in the Universities of Scotland. The object of the Normal School in the New England Conservatory is to introduce this newer and more scientific method of instruction by lectures and practical illustrations from those who have studied the best systems in Europe, and one of whom is now lecturer in some of the best colleges in America.

College of Music.

If still higher and more protracted courses of instruction are desired, the student of the Conservatory completing the fourth grade, or any other person of suitable proficiency, is entitled to matriculate in the College of Music, in which four such higher courses in music with literary studies conduct in three or four years to the degree of Bachelor of Music. The degree of Doctor of Music is never conferred as an honorary degree, but it can be attained by Bachelors of Music after four years of further study in music, literature, art and science, with annual examinations.

Full and regular members of the College of Music on passing a satisfactory examination have the opportunity of pursuing without extra cost any of the following branches :—

Languages : French, German, Italian, Spanish, Anglo-Saxon, Latin, and Greek.

Mathematics and Natural Sciences : Solid Geometry, Trigonometry, Analytical Geometry, Physics, Chemistry, Biology, etc.

History, Literature, and Law. English Literature, Rhetoric, History, Roman Law, Constitution of the United States, Political Economy, etc.

Philosophy : Psychology, Logic and the theory of Knowledge, Principles of Metaphysics, Theistic and Ethical Philosophy, etc.

For fuller information consult circular of the College of Music.

School of Elocution and Dramatic Art.

The whole course of study is divided into the following departments: —

I. VOCAL TECHNIQUE.

(a) Respiration. (b) Anatomy of the vocal organs. (c) Vocal hygiene and health principles. (d) Diseases of the voice. (e) Methods of delivery. (f) Location and quality of tone. (g) Vocal defects and remedies.

2. ELOCUTION.

(a) Articulation. (b) Emphasis, pitch, quantity, movement, and inflection. (c) Qualities of the voice and application. (d) Analysis.

3. RHETORICAL ORATORY.

(a) Forensic and platform delivery. (b) Arrangement. (c) Forms of climax. (d) Contrasts and antitheses. (e) Rhetoric. (f) English literature.

4. DRAMATIC ART.

(a) The emotions and passions. (b) Mechanics and application of gesture. (c) Facial expression. (d) Pose and counterpoint. (e) Mensur and sword exercise. (f) Stage etiquette, dress modes and management. (g) Playwrights.

5. LYRIC ART AND OPERA.

(a) Study of the principal operas. (b) Musical declamation. (c) Expression. (d) Gesticulation and stage business.

Attitude and bearing have much to do with the effective rendering of any vocal work, and no one can be said to be a thorough artist who has not become acquainted with the principles of dramatic expression. Until recently those wishing to pursue this study have been under the necessity of going abroad to foreign masters. To meet this want, becoming more and more felt, this department of the Conservatory was organized. The course of instruction is systematic and progressive. Special attention is given to instructing pupils in elegance of carriage, grace of manner, freedom and ease of position and attitude, proper expression of the features, gesture, and eye to convey the thought, correctness of accent, etc., etc., so that the student shall be able to take rank as a lyric artist in the highest sense. The

department is under the general direction of teachers of eminent ability and large experience, who have trained some of the most famous artists of the day ; all the necessary appliances of hall, rostrum, etc., have been provided, and we believe that the department is not second to any school in Europe. Besides the opportunities afforded by the weekly and quarterly exercises for appearing before the public, to those possessing proficiency and ability, other opportunities are secured, thus adding a very desirable feature to the instruction, and the best opportunity for public introduction.

TERMS.

Ten private lessons (half-hour)	\$15 00
Ten class lessons (hour)	15 00

Regular course, four private lessons (half hour), or three private (half hour) and one class lesson (hour) per week, for term of ten weeks, \$50, or \$200 for school year.

Special course, four private lessons (half hour) and two class lessons (hour) per week, for term of ten weeks, \$75, or \$300 for school year.

Diplomas are awarded to students in regular and special course at graduation.

School of Physical Culture.

The need of such a school is seen by reference to the following from a circular issued by the Association of Collegiate Alumnæ in 1882 :—

“The members of the Association of Collegiate Alumnæ have had their attention drawn very forcibly to the present need for physical education among the women in our universities and colleges. They fully believe that college education *per se* is physically beneficial, and that college statistics show an average of health among women students higher than that among women at large ; but they also realize that the physical status of American women of the educated class is painfully low, and they believe that the colleges ought to be among the first to take measures against this dangerous deterioration of physique.”

A correspondent of the *Advertiser* says of the Girls' Latin School of Boston, that in one class, which numbered twenty-five at the beginning of the year, two have left utterly broken down, a third has had to give up all study (merely listening to the recitations), another takes but one study, and two more have had to drop some of the courses required by the curriculum. So that one-fifth of the members of the class have had

their health more or less affected apparently by the school study. In addition to these diseases that develop so soon it is probable that there are others slowly ripening which in after years will be known as nervous troubles, general debility, and a thousand other ailments. The correspondent of the *Advertiser* lays the blame for this ill health on the excessive study and worry caused by the prescribed courses. The *Boston Globe* more wisely holds that few students, if any, can be found of either sex who have ever been hurt by any degree of mental exertion when with this was taken sufficient physical exercise, nutritious food, and hygienic clothing. Sedentary employments, whatever they are, that are not supplemented by brisk and plentiful open-air exercise, cause the vitality to waste and dwindle away. And when to these are added such mental exertion as should be undertaken only by those in robust health, and an excitement that keeps the nerves constantly at their utmost tension, the vitality goes just so much the sooner. It occasionally happens that a young man attempts to go through his college course in much the same way nine girls out of ten pursue their high school, seminary, or college studies. The result is that he breaks down either before or soon after graduating. And every one says that it is a natural result of his actions. But when five of the nine girls break down every one says that it is a natural result of their studies. It is the man's foolishness, the women's curriculum. What the girls' schools need more than anything else is ample provision for physical exercise, gymnastics, brisk walks, boating, open-air games, all the muscle-developing and nerve-training sports in which their brothers indulge.

A symmetrical development of the body is rarely met with in those of active life. Students especially demand some simply arranged, daily gymnastic exercises for the preservation of the health and the perfect development of the body. But there is no art or profession in which the body needs to be in more perfect health and more perfectly responsive to the feelings than in that of singing and of music generally.

A leading Medical Faculty of one of the first universities in America holds that only about four per cent. of the men and women of to-day live out their appointed time.

Our Aim in Physical Culture

is threefold. (1) A perfect physical development, building up the system for its present and future work, enlarging the lungs and giving room for the freest play of heart, stomach and other vital organs. (2) Outward ease and grace, guarding especially against the tendency to stooping and cramping

induced by study. (3) That responsiveness of the physical nature which will lead to the most perfect expression whether through the voice, or face, or gesture.

Means of Physical Culture.

We hope to reach these three ends : (1) By the provision of an adequately equipped gymnasium for ladies in connection with the Home. (2) By abundant opportunities for out-door exercises in the Park which fronts the Home, and elsewhere. (3) By securing thoroughly competent lady instructors, who shall superintend this department, give practical courses of lectures and raise such enthusiasm as shall lead the pupils to thoroughly enjoy the gymnastic exercises. (4) The provision of one or more courses of lectures by non-resident specialists on physiology, hygiene, sanitation, heredity, athletics, gymnastics, etc. It is needless to add that the course in Physical Culture can be taken in connection with both musical and literary work. In fact the student cannot reach the highest possibilities in those other departments without attention to physical culture.

Admission and Classification.

The office of the Conservatory, Newton and James Streets, is open daily for the reception of pupils; and, while they may enter at any time during the term, if there is a vacancy, it is still very desirable that, as far as possible, they should commence at the beginning, and attend to all the preliminaries, such as registration, grading, time of lessons, etc., and those residing in or near Boston, *on the week preceding the commencement of the term*, thus avoiding the rush which is unavoidable on the opening week.

Students receive a card on the payment of their bills, admitting them to a course of lessons in the Conservatory; and no person will be allowed to receive instruction until he has procured an admission card.

Beginners are received, as well as students, at any stage of advancement.

Accurate classification is considered of the highest importance; and that this may be secured, a careful examination is made as to the proficiency of all new pupils, except beginners, in the various departments. Twice each term a critical investigation is made into the standing

of each pupil ; and the progress and proficiency of the pupils of the Conservatory is largely due to the excellent system of classification adopted. The course of instruction is divided into five grades, each grade being subdivided into three divisions. Classes for the piano-forte and organ are limited to four in each grade ; in violin playing and cultivation of the voice, limited to four ; in harmony and theory, limited to eight students. Instruction in the class is not limited to fifteen minutes to each scholar, as some affirm, but each individual has the benefit of the entire hour. The time and attention that each student receives is the same that a student receives in mathematics or the languages at college. Each student sings or plays separately as the teacher directs, but the lesson is a unit. Students are transferred to classes of higher grades when their proficiency warrants it.

Conservatory Concerts.

In addition to the other means of culture afforded at the Conservatory, numerous concerts have been arranged, for the purpose of assisting in the formation of a refined and elevated musical taste, at which the choicest works of the great masters, consisting of symphonies and selections from modern writers for orchestra, as well as concertos and sonatas for the piano-forte, and for the piano-forte and violin, stringed quartettes, songs, etc., are performed by the leading artists of Boston and others visiting the city. They are maintained at heavy expense, and are given wholly without cost to pupils, who are earnestly advised to enjoy as many of them as possible ; and students will be pleased to learn that, choice as these have been, in future even more importance is to be attached to them, and they will be made as nearly perfect as it is practicable to make concerts of this class. Recitals are also given each week by the pupils, at which they perform such pieces as have been studied at their lessons. These exercises are of great advantage to them, stimulating to increased exertion in their studies, and furnishing an opportunity for the exercise of their powers, and for the acquirement of that confidence so necessary to a creditable performance before others. Instruction in concert-department, and dramatic action and expression will be given without charge to vocal students participating in the Quarterly Concerts.

At the close of each term a concert is given in the Music Hall, by stu-

dents, to which their friends are invited. Each pupil who graduates is expected to give one public recital during the last year of study.

Only students who have reached the 5th grade take part in the Quarterly Concerts, and in no case can any appear who have studied less than one year in the Conservatory, excepting in cases of rare talent.

Lectures and Analyses.

Thirty-five lectures upon musical topics are delivered before the pupils of the Conservatory, each term, affording much valuable information and instruction; also numerous lectures upon Literature and Art.

Three analyses of the compositions of the masters (piano-forte, organ, and vocal works) are given each term, at which the performance of the work under consideration is accompanied with a critical examination of its form and construction, and a clear and comprehensive exposition of its distinctive features and peculiar beauties. These have greatly aided the pupils in understanding the higher class of music, and have prepared them more intelligently to appreciate and enjoy it.

Besides the Conservatory professors, some of the most prominent and successful lecturers and scholars of Boston and vicinity have repeatedly favored the students with familiar addresses and conversations on their personal experience, methods, etc.; among these, Dr. Hill, Ex-President of Harvard University, Rev. E. Nason, J. K. Paine, Profs. Pickering and Cross, Rev. W. L. Gage, Prof. Kimpton, Dr. Cutter, Charles Barnard, Prof. Dolbeare, Walter Smith, H. K. Oliver, Julia Ward Howe, O. B. Brown, Rev. W. C. Wood, Rev. W. C. Alger, Dudley Buck, G. E. Whiting, and many others.

Bureau.

After the technical difficulties of music have been overcome and the pupil has graduated, he finds himself, perhaps, like the young physician or lawyer on leaving college, competent it may be, but unrecognized, unknown, and without a "practice." The college generally leaves its progeny to shift for themselves; but the New England Conservatory has felt it a duty to institute a bureau of employment, which its various connections have enabled it easily to do, and endeavor to open the path for its more talented gradu-



ates. The diploma of graduation is in a sense a certificate as to the pupil's thoroughness; but applications are constantly received from many sources asking the Director to recommend a teacher for a school or town or family, an organist or singer for a church, a violinist for an orchestra, an elocutionist for seminary or college, etc., and this most necessary branch is systematized, and by its workings affords to the painstaking scholar the first "launch on his new career." Hundreds of our graduates are to-day filling responsible positions obtained for them through this bureau.

Libraries, Reading Rooms, etc.

The central location of the Conservatory renders it possible, without loss of time, to utilize all the desirable advantages of the city, while at the same time the adjoining Park, the Public Garden, adorned with various works of art, afford delightful places for recreation and exercise. Our students enjoy access *without charge* to the following Libraries and Reading Rooms: *The Director's Private Library and the Library of the Conservatory*, which contain a large collection of valuable and interesting musical works, including treatises upon the history and science of music, sketches of the lives of the great composers, etc.; *the State Library*, containing over 30,000 volumes, open every day; and *the Public Library of the City of Boston*. This collection is the largest in America save the Congressional Library at Washington, and contains nearly 300,000 volumes and 100,000 pamphlets, over 7,000 of which relate to music. The reading room of this library is open daily, and contains over four hundred issues of the periodic press, embracing not only the leading papers and magazines of America, but also many choice English, French, Italian, Spanish, and Scandinavian periodicals. This library also contains a large collection of very rare and costly engravings, including one of the splendid Madrid collections, of which only three were ever issued.

The Reading Rooms of the Christian Association are also open daily. Besides these, there are other valuable libraries whose privileges may be enjoyed for a small fee. Students interested in art will find many opportunities to examine valuable works in the art stores and galleries. The *Boston Art Museum*, recently opened, is free certain days of each week, and contains a large number of rare and valuable works of art by the great masters of sculpture and painting, and has a department of Archæology and Antiquity that has but few equals. *The Boston Art Club* also gives an annual ex-

hibition, lasting through several weeks, where all the best new pictures are exhibited. Tickets are secured to our pupils free.

The Conservatory is provided with a *musical cabinet*, containing many rare instruments from foreign countries, and is of inestimable value in studying the history and comparative science of music.

General Exercises.

In addition to the regular lessons in the different departments, each pupil has, without extra cost, opportunity of attending the following lectures, concerts, recitals, etc., amounting, with a single study, to one hundred and twenty-five hours a term, which is double the amount offered by many of the most famous conservatories of Europe. To the conscientious music student they are worth many times the amount of his term fee.

Instruction in *Singing at Sight*.

Normal Class.

Lecture on Harmony.

Art of Teaching and Reciprocal Instruction.

Questions and Answers on Musical Topics.

Practice of Choruses, Catches, Gleees, Madrigals, and Part-Songs.

Pupils' Recitals.

Classical Concerts by Artists.

Lectures on Musical Subjects.

Church Music.

Analyses of Original Musical Compositions.

Analyses of Piano, Organ and Vocal Compositions.

Organ Recitals.

Quarterly Concert, in Music Hall or Tremont Temple.

The Musical Library (open daily).

Tuition.

Per Quarter of ten weeks, payable strictly in advance.

Piano-forte, first and second grades (classes of four)	\$15.00
Piano-forte, third, fourth and fifth grades (classes of four)	20.00
Voice, first and second grades (classes of four).	15.00
Voice, third, fourth and fifth grades (classes of four)	20.00

Organ, first and second grades (classes of four).....	\$15.00
Organ, third, fourth and fifth grades (classes of four).....	20.00
Violin, Flute, and all orchestral insts. (see pp. 18-20) each	\$15.00 and 20.00
Violin and Flute, first and second grades (classes of four) each.....	15.00
Violin and Flute, fourth and fifth grades (classes of four) each.....	20.00
Harmony.....	15.00
Theory.....	15.00
Counterpoint, Composition, Orchestration, etc.....	20.00
Art of Conducting.....	20.00
Teaching Music in Public Schools.....	20.00
German, French, or Italian Language (classes of four or more)....	10.00
Elocution (see page 35).....	15.00
Sight Singing (classes of four).....	15.00
English Branches, each.....	5.00
Orchestra and Ensemble classes.....	20.00
Chorus and Oratorio Classes each.....	2.00
Tuning and Acoustics, with use of instrument.....	20.00 to 25.00
Gymnastics and Physical Culture.....	5.00
Fine Arts.....	20.00
Concert-Department, Dramatic Action, and Expression.....	10.00 to 40.00
Final Examination Fee and Diploma.....	5.00
Certificate.....	1.00

Most students pursue two studies in music in a term, others three or four.

Tuition will be charged pro rata to those joining after the commencement of the term, excepting for the first two lessons of the term no allowance will be made, and none can be admitted to classes except for the whole or the unexpired portion of the term.

Parties desiring private lessons or instruction in classes of two or three from any teacher employed in the Conservatory, can be accommodated at his regular rates upon application at the office, and such persons will be admitted to all the free advantages of the Conservatory without charge.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to invariably at the office of the Director, and not with teachers.

Home Department.

Board and Rent of furnished Room \$4.50 to \$7.50 per week, according to choice of Room. Incidentals for those residing in the Conservatory, (light, heat, Elevator, etc.) 50 cts. per week. Plain washing, 75c per dozen.

Use of piano shared with another per term \$7.50.

All bills are payable strictly in advance at the beginning of each term.

Payments may be made by post-office or express, money order, check or draft on Boston or New York, payable to order of E. Tourjée.

The rooms are furnished with carpets, double bedsteads, best hair mattresses, bedspring, bureau, table, wash-stand, chairs, mirror, etc.

Each student is expected to provide herself with one pair of sheets, pillow cases, and blankets, bed-spread, table-cover, towels, napkins, napkin-ring, table and tea spoon and fork, all to be marked in full, and toilet soap.

A limited number of young ladies may pay a small part of their expenses by working one or more hours each day under the direction of the Matron.

Students in gymnastics, in order to derive the fullest benefit from the exercises, should be provided with a *loose* fitting flannel dress, somewhat shorter than an ordinary walking dress, to which may be added Turkish drawers.

Calls upon the ladies, by friends who are not members of the Conservatory, should be made, as far as practicable, during their recreation hours. Occasional receptions for the pupils are held, to which members and friends of the Institution are invited.


On arriving in Boston, students can take either a hack or horse car for the Conservatory, Franklin Square.

The Director of the New England Conservatory of Music has had experience in the management of a home for students of music, conducted upon a basis similar to the one here proposed, and is fully assured of the great advantages attending such an arrangement.

Definite application for board and room should be made as early as possible. Two persons usually occupy one room.

The ladies are expected to take charge of their rooms, and see that they are kept in good order; and are responsible for any injury of the same.

Any cause for dissatisfaction that may arise should be reported at once at the office, and it will receive prompt attention.

 Non-resident students and others can obtain lunches in the Café

Arrangements have been made by which gentlemen students can be accommodated near the Conservatory with table board at \$3.50 per week. Comfortable rooms can also be secured in the same building or near vicinity. If two students occupy a room together, the average expense will be about \$1.50 each per week. The Director is able oftentimes to direct students of limited means to places where they can work a part of each day, and thus provide for a portion of their expenses. Excellent board and rooms can be obtained in private families at from \$5.00 to \$9.00 a week. The Director has always at hand a list of desirable boarding places, which is at the service of his patrons.

Regulations.

The students of the New England Conservatory are expected to be *self-governed*. Every one, in accepting the privileges and protection of the Institution, is pledged to a loyal conformity to its plans and arrangements, as well as to the observance of the proprieties and courtesies belonging to a well-ordered household. The *formal* restrictive regulations will be few.

Society.

Parents often write us, inquiring if they can send their sons and daughters to Boston with the assurance that they will not be led into undesirable company. We can now say, emphatically, yes. We are not willing to subject our pupils to the restrictions of a penal institution. But we can guarantee that our Home and all of its surroundings are absolutely pure and healthy.

Safeguards.

There are three broad and easy flights of stairs, and two large elevators running from basement to attic.

On each angle and on every floor there is a direct water supply with large hose and pipes at all times attached. There are also chemical fire extinguishers on every floor always ready for immediate use.

A judicious watchman is in constant attendance during the night who is required to visit and report from each floor every hour.

Visitors are not allowed in the home department excepting the parlors unless by special permission of the Director.

A bell in every room is connected with the office and may be used in case of necessity.

Range of Study and Classification.

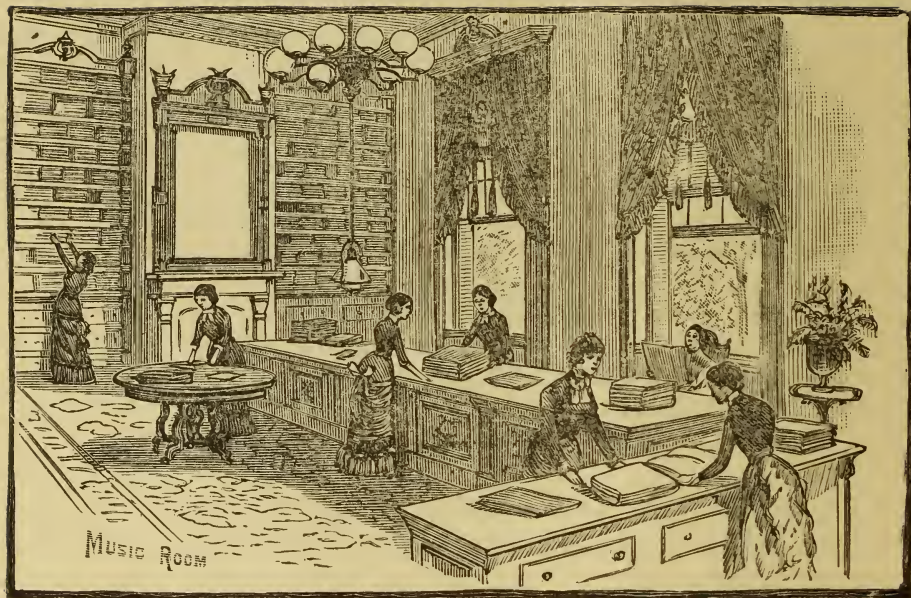
It will be observed that students here have a wide range of studies in literature, science, music, and the arts, and can pursue such optional courses as may be adapted to their wants. The curriculum of studies has been arranged with great care, and with a view to the best interests of the pupils both present and future. It is the aim to make our course of study equal to the best. Our mode of classification is that usually adopted by American institutions. It has the advantage of being a tried and successful plan.

We take pleasure in announcing that we have secured for the Literary Department the services of experienced lady teachers who have been at the head of and connected with some of our largest and most flourishing colleges, thus placing this department upon a good foundation at the start.

While every student is advised to enter upon some regular course of study, in addition to music, *this is not required*. Selections may be made from different courses, of such branches as are regularly taught, due regard being paid to present attainments and to the length of time to be spent in study. An eclectic course, covering a wide range of study, may thus be pursued.

Power of Music.

Musical genius and skill as a part of the educational and civilizing forces of the age enter into all Christian enterprises with wonderful power. There is no more successful agency than music to send the truth home to the heart. In foreign lands where the missionary finds the intellect dull to receive the truth, he finds the heart quick to respond to the same truth presented in song. And where prejudice would stand in the way of the Christian teacher, music enters to open the door and prepare the way on a mighty scale. This is true already in the case of one great and influential people whose entire school system is permeated by the influence of our system of music introduced by government order. The Conservatory stands behind this work, favors it, desires to promote it by qualifying workers for foreign fields who shall be able to push this branch of missionary labor. Numerous letters from missionaries abroad testify to the great success of these efforts thus far, and encourage us to specialize this part of our work to the largest practical possibility. Several of our students already at work in mission fields report wonderful progress, and are enthusiastic over the



power of music as an agent for effecting the grandest educational and moral results.

Sheet Music Department.

A department for the sale of sheet music, books, and other musical merchandise is connected with the Conservatory; and a selected assortment of the best instrumental and vocal pieces is kept constantly on hand, and is supplied to pupils at teachers' discount. This was originally established for the convenience of the pupils; but its scope of operations has since been enlarged, and, for some time past, teachers and seminaries have received their music from the Conservatory store. The facilities which it possesses for furnishing the best music are unrivalled. The teachers employed in the Conservatory are gentlemen of eminent ability and large experience in their profession; and the studies and pieces used by them are those best adapted to the formation of a correct technique, and to the awakening and development of a true musical feeling in the pupils. These have been divided into a regular and progressive series, from the simplest to the most difficult; and persons desirous of obtaining the most approved and standard compositions for the piano-forte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Director, and all such orders, whether by mail or otherwise, will receive prompt attention. Musical instruments of all kinds carefully selected by persons of large experience are furnished to students at a liberal discount.

The usual discount is made to teachers and the trade.

The Musical Cabinet.

The practical value of museums in the study of the history, development and comparative science of any department of learning is universally recognized. America ought to have at least one such collection, similar to those of Paris, South Kensington, and other European centres, where the student of music could study, in the various musical instruments, books, charts, etc., of all countries, the progress of musical invention and science in the different ages. Such a cabinet has already been started in the Conservatory, and about one hundred and fifty instruments and models, including some very ancient ones, and a large number of rare books, manuscripts, charts, etc., have thus far been secured, representing, to some extent, the music of almost every country. These specimens have proven invaluable to the stu-

dents of the Conservatory and College of Music, especially in studying the history of music. There seems no more appropriate place for such a collection than in a city where so much attention is given to musical culture as here, and in connection with this largest of all Conservatories and the College of Music of Boston University. In the interest of musical science, we earnestly solicit donations of instruments, models of inventions, materials, books, charts, manuscripts, etc., etc., of all kinds, any way relating to music, and we guarantee that all contributions shall be secured to the future for the purposes intended. Freight or express charges will be paid from any part of the world; contributions will be acknowledged and marked the gift of such a donor.

General Information.

Time of Course.—No definite time can be fixed for completing our course of study. Some will make twice the progress of others, and accomplish in three years what would take others four or five years to complete.

Begin with the term.—Students will find it greatly for their advantage to be present *at the commencement*; they can, however, be admitted until the middle of the term, at a suitable reduction from the regular fee. Pupils will not be received for a shorter time than the full term, or the *unexpired* portion of it.

Reduced Fares.—Arrangements have been effected by which our students can secure commutation tickets at greatly reduced rates to suburban towns.

Arrival in Boston.—Gentlemen arriving from a distance may leave their baggage at the depot until they have secured their rooms. Those arriving by the morning or day trains will find restaurants in the depots, and need not go to hotels, but may come directly to our office, which is within ten to fifteen minutes' ride of all the depots. Horse cars from all stations pass within a few yards of the Conservatory.

Letters.—Pupils can have their letters addressed care of the New England Conservatory, and receive them from boxes provided for the purpose.

Children.—Special arrangements have been made for school children to receive one lesson a day, in private or in classes, at prices ranging from fifty cents upwards.

Concerts.—Concerts are arranged by the Director to which an admission

fee will be charged, and students taking part in the same may be permitted to have tickets on sale for their friends, the entire proceeds from which may be credited to them in payment for tuition in the Conservatory.

Church Privileges.—Sittings can be secured by the Director in the churches of the various denominations, for the students of the Conservatory. A number of churches have chorus choirs, to which a limited number of students of the Conservatory can be admitted.

Evening Classes.—Evening classes are held in piano, violin, organ, vocal culture, sight-singing, and orchestral instruments, drawing, painting, etc.

Organ Practice.—Organ students can have practice free at the Conservatory by paying the blower's fee of ten, fifteen or twenty cents an hour.

Pianos.—Good seven-octave pianos can be rented at from \$15 to \$18 a quarter. Students often find pianos in houses where they board, the use of which can be obtained at a mere nominal price. The Director will gladly assist students in selecting instruments when so desired. The pianos of Decker & Son, Ivers & Pond Piano Co., Chas. E. Rogers, Albert Weber, Hallet & Davis Piano Co. and W. Knabe & Co., are used in the Conservatory.

Register.—A register is kept at the office of the Conservatory, and persons wishing to receive the new circulars issued from time to time can do so by entering their names. Please notify when address is changed.

Consultation.—The Director invites all persons, whether connected with the Conservatory or not, to confer with him in regard to their attainments or qualifications for studying or teaching. *Consultation free* in all cases.

Address.—Persons writing for circulars or other information will be careful to address their letters to "E. TOURJÉE, NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON." Our letters have often fallen into other hands, when otherwise directed.

A bulletin Board is placed near the entrance to the Conservatory, on which notice of all lectures, concerts, special exercises, etc., is posted, and a programme of the general exercises, etc., to which free access may be had, is printed and placed in the hands of every student at the commencement of each term.

Students who complete Harmony and Theory, may receive a certificate; also those who finish the course on any instrument or the voice.

Those who finish the course on any instrument or the voice and Harmony and Theory, receive a diploma.

Those who complete the course of study in any department receive the diploma of the Conservatory.


We frequently have students who pursue one or more courses with particular reference to becoming thorough teachers rather than solo artists. Such students are graduated in the THEORY of the branches taught.

Special arrangements are made for giving private instructions in the Conservatory during the summer months. Students may continue their lessons, and others can avail themselves of these advantages.

Students can receive Calendars to send to friends, by applying at the office.

It is the desire of the Directors and friends that the New England Conservatory of Music shall be established upon such a basis as will make it perpetual. It is believed that money cannot be devoted to a worthier object than to a broad musical education. We appeal to people of benevolent hearts and ample means, with confident assurance that the magnitude and usefulness of the enterprise will commend itself to their judgment, and that they will, as others have already done, assist in making it a permanent success. All money so given will be under the charge of Trustees, who will see that it is used in accordance with the wishes of the donors. In olden days, great fortunes were left to build up family pride; but now, even the secular press asks, What public bequests did this rich man make? If nothing is given for educational or charitable endowments, the surprise of the community is expressed, while narrow-mindedness or even meanness is attributed to the modern Cræsus. Thank God that public opinion is now the ally of great institutions, and stimulates rich men to give their money for the public good. Costly mausoleums in Mt. Auburn and Greenwood are out of date, for now men secure enduring fame by charitable endowments, thus building monuments "more enduring than brass, and loftier than the regal structure of the pyramids."

The New England Conservatory is not a private institution, and is to be conducted not for money-making, but solely and heartily for the public good.

 *The corporate name of the institution is "New England Conservatory of Music," to which all donations or bequests should be made.*

Calendar.

The FALL TERM begins THURSDAY, SEPT. 14, and closes Wednesday, Nov. 22, 1882.

The WINTER TERM begins MONDAY, NOV. 27, 1882, and closes Wednesday, Feb. 7, 1883.

The SPRING TERM begins MONDAY, FEB. 12, and closes Saturday, April 21, 1883.

The SUMMER TERM begins MONDAY, April 23, and closes Saturday, June 30, 1883.

VACATIONS AND HOLIDAYS.

A vacation of ten to twelve weeks will occur between the Summer and Fall Terms ; of three days between Fall and Winter Terms ; of three days at Christmas ; and of three days between Winter and Spring Terms.

The business of the Conservatory is suspended upon Washington's Birthday, Fast Day, and Thanksgiving Day.

E. TOURJÉE, DIRECTOR, BOSTON, MASS.

Alumni Association of the New England Conservatory.

The following preamble to the Constitution of this Association explains the excellent purposes for which it was formed :—

“ *Whereas*, By the continuance and strengthening of the love for our Alma Mater, and of the friendships formed during our student days here, and by drawing more closely the kindly bands between ourselves and her, we may be the better enabled to aid in the true progress of the art of music, not only among ourselves, but among those who in the coming years may enter her halls and tread the path she opens, thus spreading before us a work of great and ever-increasing importance ; and

“ *Whereas*, As the standard of musical knowledge becomes more advanced in this country, new and higher demands will be made of us, such as the establishment of a loan fund, the formation of free scholarships, prize

scholarships, and prizes in aid of struggling talent, and the foundation of endowed professorships ; therefore

“*Resolved*, That we form ourselves into an association to forward the interests of the art of music, and thus express our gratitude to our Alma Mater.”

The first clause of the foregoing preamble explains the social objects of this Association, expressing the desire and intent of keeping up, in after years, the friendships and acquaintances formed during the days of pupilage at the Conservatory. The enjoyment and benefits to be derived in the way of fraternal gatherings of the members, reunions, etc., the pleasure, stimulus and encouragement derived from intercourse with congenial and sympathetic associates, are incalculable.

The second clause shows the higher and nobler design of assisting struggling talent to gain a desired and requisite knowledge of music, by which they may be enabled to take prominent and honored positions in their profession.

FORMS OF BEQUESTS.

I give and bequeath to the Trustees of the New England Conservatory of Music the sum of _____ dollars, to be appropriated by them and the board of directors for the benefit of the Conservatory in such manner as they shall judge to be for the best interests of the institution.

I give and bequeath to the New England Conservatory of Music the sum of _____ dollars, to be safely invested by the Trustees, and the income to be paid to the Directors of the institution semi-annually to be applied to the Scholarship Fund.

(Salaries of Teachers), or for the benefit of either of the sixteen Schools, (See Calendar.) may be inserted in place of Scholarship Fund as donors may elect.

Boston University School of Law.

FACULTY.

WILLIAM F. WARREN, S. T. D., LL. D.,
President.
EDMUND H. BENNETT, LL. D., *Dean*
and Professor.

DWIGHT FOSTER, LL. D., *Professor.*
CHARLES THEODORE RUSSELL, A. M.,
Professor.

LECTURERS AND THEIR TOPICS.

EDMUND H. BENNETT, LL. D., *Agency ;
Contracts ; Criminal Law ; Partnership ;
Sales ; Wills.*
MELVILLE M. BIGELOW, Ph. D., *Bills and
Notes ; Insurance ; Torts.*
BENJAMIN R. CURTIS, A. M., LL. B.,
*Jurisdiction and Practice of United States
Courts.*
DWIGHT FOSTER, LL. D., *Equity Juris-
prudence ; Equity Pleading.*
TRUMAN H. KIMPTON, A. M., *Constitution
of United States ; Roman Law.*
JOHN LATHROP, LL. B., *Corporations.*
HENRY W. PAINE, LL. D., *Real Property.*
EDWARD L. PIERCE, LL. B., *Bailments.*

CHARLES T. RUSSELL, A. M., *Admiralty
and Shipping ; Evidence ; Pleading and
Practice.*
CHAUNCEY SMITH, A. M., *Patent Law.*
FRANCIS WHARTON, S. T. D., LL. D.,
Conflict of Laws.
SAMUEL S. CURRY, S. T. B., Ph. D., *In-
structor in Elocution.*
GEORGE R. SWASEY, S. B., LL. B., *In-
structor in Law.*
FRANCIS L. WELLMAN, A. B., LL. B.,
Instructor in Law.
JOHN E. WETHERBEE, A. B., LL. B.,
Instructor in Law.

This School of Law was the first in the United States to present and maintain an undergraduate Course of Instruction three years in length. It was also the first to establish post-graduate courses of study, conducting in minimum periods of two and four years to the higher academic degrees in the law. Its location in the midst of the courts, and law-offices, and libraries, and literary life of Boston is in almost every respect the best in the world. It is the only School of the East in which duly qualified women can receive a systematic and thorough training in the principles and practice of law as a profession.

Most of the instructors in this School are regularly engaged in the practical administration of the law, either upon the bench or at the bar. The method of instruction aims to combine the advantages of all approved systems and appliances. It includes the regular oral text-book exposition and recitation, free and written lectures, reviews, examinations, exercises in drafting contracts, conveyances, pleadings, indictments, and other legal papers, the criticism of briefs and arguments in moot courts, courses of reading, etc. Each week a moot question is given out, on which some member of the School is appointed to read a paper, not over ten minutes in length, before the full School, and to discuss the principles involved and the authorities bearing on the same. A daily recitation and examination is held in the leading branches of the course, a record of which is kept for reference in awarding the degrees.

For the purpose of familiarizing the students with the practice of the law, a regular court has been established, called "**The Court of the University**," in which suits are commenced in law and equity, and conducted through all their stages to a final hearing and decision on questions of law, carried up by exceptions, appeal, report, writ of error, etc. It has a clerk, seal, docket, crier, sheriff, etc.

The Moot Court, held every week, is presided over by some member of the Faculty, several of whom are judges of experience. Two members of the School sit as associate justices, who prepare written opinions, which are bound with the case and briefs, and preserved in the Law Library.

A large number of the students belong to **Law Clubs**, which meet every week for the arguing and decision of moot cases.

Number of students in attendance last year, **one hundred and seventy-four.**

For circulars and further information, address the Dean,

EDMUND H. BENNETT,

36 Bromfield St., Boston

THE
New England Conservatory of Music.

GREATLY ENLARGED FACILITIES.

GRAND OPENING IN 1882.

*An Institution of the most Generous and Liberal Culture,
embracing Sixteen Schools*

—IN—

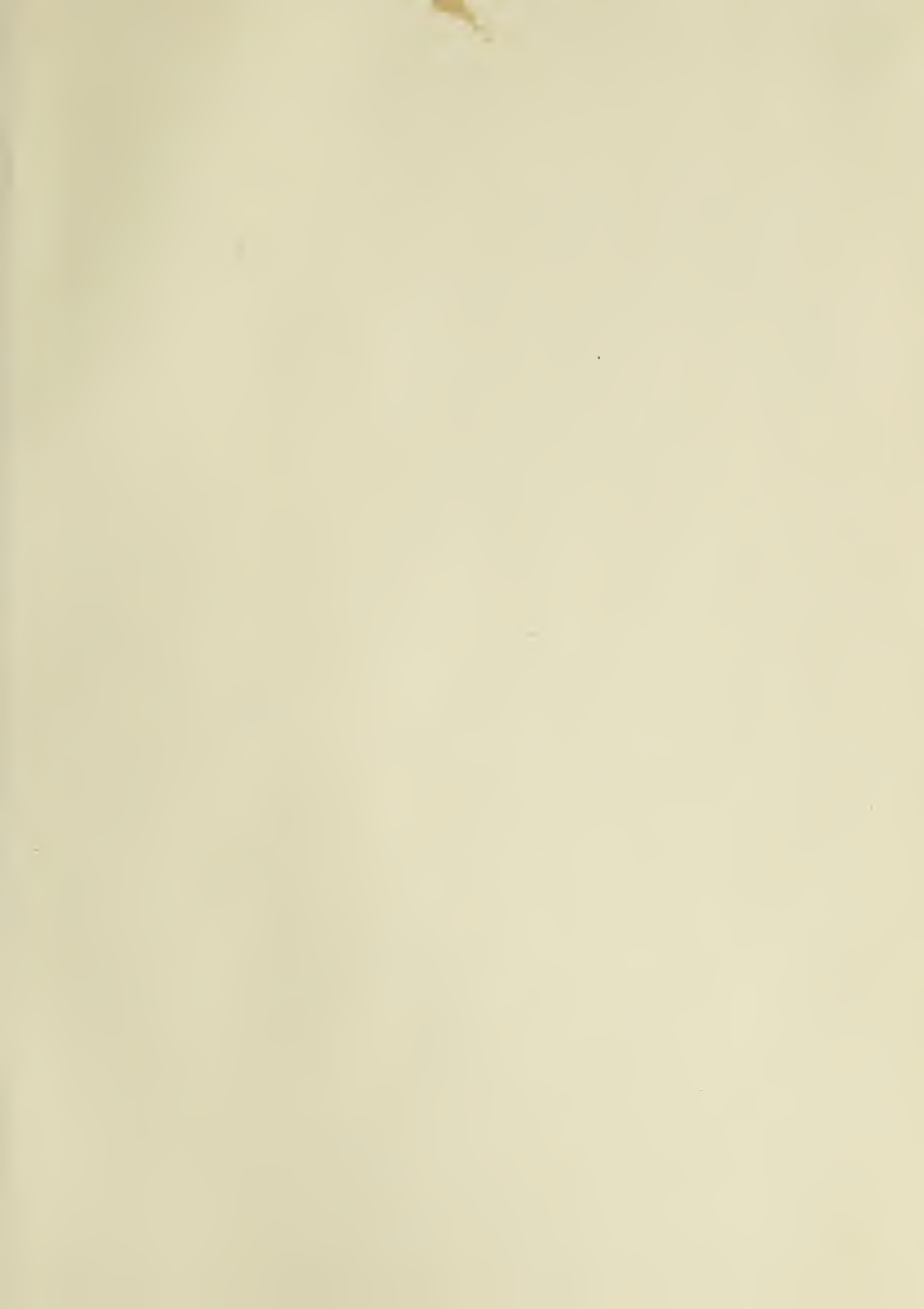
ITS MUSICAL, LITERARY AND ART DEPARTMENTS,

WITH NEARLY

*One Hundred Instructors, Music Rooms, Offices, Recitation
Rooms, &c., for 3,000 Students.*

THE BEST

*Home Accommodations for 550 LADY STUDENTS, with the
Preceptress, Matron, Lady Teachers, and Director.*





0 1133 0286280 1

New England Conservatory Library

